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Course Profiles

olic District School Board Writing Partnership

Course Profile

Bridge to English

ESL Level Five
Open

• *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

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Summer 2000

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Acknowledgments

Catholic District School Board Writing Teams - Bridge to English

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Course Overview
Bridge to English, ESL Level Five, Open

Identifying Information

Course Developers: Wendy Gruner, Catherine Johnson, Maria Rocca Martin, Jamie Finan, Angela Farrell, Frank Campese, Lidija Biro
Course Title: Bridge to English
Grade: Level 5
Development Date: May 2000
Course Type: Open
Ministry Course Code: ESLEO
Credit Value: 1

Description/Rationale

This course, as described in the Secondary Curriculum Policy Document, *The Ontario Curriculum, Grades 9 to 12 ESL/ELD*, prepares students for secondary school English and other courses at the college and university preparation levels. Students are encouraged to develop independence in reading literary works and academic texts, in writing essays and narratives, and in applying learning strategies and research skills effectively. Students also learn to respond critically to print and media works.

How This Course Supports the Ontario Catholic School Graduate Expectations

This course provides students with the opportunity to fulfill their Ontario Catholic School Graduate Expectations. Through a study of a variety of literary genres, the Bible, and catechism, students move towards becoming reflective and creative thinkers who respect the opinions of others and listen actively and critically to understand in the light of gospel values. As students respond to literary works they are encouraged to develop into self-directed, responsible, and life long learners who develop attitudes and values founded on Catholic social teaching. Working with peers in presentations and group activities, students are further encouraged to develop as collaborative contributors. As students discuss themes explored in the literature studied, they are encouraged to recognize the importance of family values and responsible citizenship within a global Christian context.

Unit Titles (Time + Sequence)

Unit 1	The Art of Persuasion - The Essay	20 hours
Unit 2	"The Play's the Thing" – Drama	20 hours
Unit 3	Media Issues - Images and Perspectives	15 hours
Unit 4	Weaving Words - A Novel Study	20 hours
Unit 5	Rhyme and Reason – Poetry	20 hours
Unit 6	Distant Quests and Mortal Tests – An Independent Study	15 hours

Unit Organization

Unit 1: The Art of Persuasion – The Essay

Time: 20 hours

Description
Students explore, read, evaluate, argue, and write a variety of personal, persuasive, and expository essays which reflect the students' relationship with literature, the world, and God. The students study the steps involved in producing a coherent, sensitive, and intelligent argument that respects both their own values and ideas as well as those of the Catholic faith. Developing a formal piece of writing is the focus of this unit; however, the art of persuasion, verbal and written, is introduced and revisited in the other units of study. Also in Unit 1, students develop and maintain both a personal glossary of literary and technical terms and a writing folder of their best pieces, which will be utilized in each unit of study and evaluated at the end of the course.

Strand(s) and Expectations
Ontario Catholic School Graduate Expectations: OCSGE 1d, 2b, c, d, 3b, c, d, e, 4a, b, f, g, 5e, g, 7a.
Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence
Overall Expectations: EORV.01, .02, .03; EREV.01, .03, .04, .05, .06; EWRV.02, .03, .04; ESCV.01, .02.
Specific Expectations: EOR1.01, .02, .04, 2.01, .02, 4.01, .02; ERE1.04, 2.05, 3.02, .05, 4.01, .02, .03, .04; EWR1.01, .03, 2.01, .02, .03, 3.01, .02, .03; ESC1.01, .02, 2.01.

Unit 2: "The Play's the Thing" – Drama

Time: 20 hours

Description
The drama unit exposes students to the elements of performance, as well as to a cultural and historical study of theatre. Students analyse and respond to a modern play by reading, answering questions, producing a literary essay, and staging a scene. In addition, students learn theatre vocabulary. To enhance the students' understanding of staging a play, they attend and respond to a theatrical performance in the community. As well, a selection of Shakespearean passages exposes students to Elizabethan English. Students analyse a variety of social contexts, biases, themes, and historical eras to understand the appropriate style of language, conventions, and cultural references. Through these activities, students have the opportunity to evaluate the inherent values and beliefs of the play studied, those of the Catholic Church, as well as ponder their own beliefs and society's values as they relate to Christian living.

Strand(s) and Expectations
Ontario Catholic School Graduate Expectations: OCSGE 1c, d, j, 2a, b, c, 3c, e, f, 4a, f, 5a, e, g, 6b, c, 7b, c, e, f, g.
Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence
Overall Expectations: EORV.01, .02, .03, .04; EREV.01, .03, .04, .05, .06; EWRV.01, .02, .03, .04; ESCV.01, .02.
Specific Expectations: EOR1.01, .02, .03, .04, 2.01, .02, 3.01, .02, 4.01; ERE1.01, .02, .03, .04, .05, 2.01, .05, 3.01, .02, .05, 4.04; EWR1.01, .03, 2.01, .02, 3.01, .03; ESC1.02, 2.01.

Unit 3: Media Issues – Images and Perspectives

Time: 15 hours

Description

This unit of study allows students to develop an awareness of the power and purpose of mass media. Students review the diversity of media technology, including newspapers, magazines, television, radio, and the Internet. Students are encouraged to investigate and critically evaluate the influence of mass media on society in general, as well as their own perceptions, actions, and values. The activities further develop fluency in English by allowing students to read, view, interpret, and respond to messages and images presented through the media. They do this in light of the Christian story and their own personal faith and cultural values.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: OSCGE 1d, 2b, c, e, 4g, 5a, g.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations: EORV.01, .04; EREV.01, .05, .06; EWRV.01, .02; ESCV.01, .02.

Specific Expectations: EOR1.01, .02, .03, .04; 3.02; 4.01, .02, .03; ERE1.06; 2.01, .05; 3.04, .05; 4.01, .02; EWR1.01, .02, .03, 2.03; ESC1.01.

Unit 4: Weaving Words – A Novel Study

Time: 20 hours

Description

In this unit, students read and respond critically to a literary work, conduct research in preparation for a presentation, engage in role play, and offer a personal response. A variety of learning strategies and skills is applied and developed, including opportunities for self- and peer evaluation. Particular attention is paid to moral and ethical considerations addressed in the chosen novel and examined in a Catholic context. The activities allow students to learn about and reflect upon uniquely different cultural perspectives. As well, this unit builds on writing and critical reading skills while reinforcing students' understanding of literary elements addressed in previous units of study.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: CGE 1b, 2a, b, c, d, e, 4a, b, f, g, 5a, b, e, g, 6c, 7g.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations: EORV.01, .02, .03, .04; EREV.01, .02, .04, .05, .06: EWRV.01, .02, .03, .04; ESCV.01, .02.

Specific Expectations: EOR1.01, .02, .03, .04; 2.01, .02; 3.01, .02; 4.01; ERE1.01, .02, .03, .04, .05, .06; 2.01, .02, .04, .05; 3.01, .02, .03, .05; 4.01, .03, .04; EWR1.01, .02, .03; 2.01, .02, .03; 3.01, .02, .03; ESC1.02; 2.01.

Unit 5: Rhyme and Reason – Poetry

Time: 20 hours

Description

In this unit students assess and model poetic devices by analysing the works of published writers and composing original pieces. Students are introduced to the components of poetry in order to provide them with the tools to participate with greater confidence in mainstream English classes. Students examine the works for evidence of cultural bias. They discuss cultural bias in relation to their own experience and in the light of Gospel values and the Catholic faith as relevant to the development of the individual as a person of faith. Poems for imitation and analysis also draw on contemporary, multicultural authors, allowing students to make connections between these works and their own experience. In reflecting on a range of themes and issues, students develop an understanding and awareness of themselves as creative and reflective individuals who are preparing to take their place in the community. Understanding, appreciation, and enjoyment are of greater significance than mastery alone. Students learn through problem solving and decision making to act with an informed moral conscience. By sharing the stories of their own journey, students learn that they are part of each other's journey, part of the story of the community, and, in turn, part of the saving story of the Christian faith.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: OCSGE 1h, j, 2a, b, c, d, e, 3b, c, 4a, d, e, f, 5a, e, f, g, 7a, b, f, g, i, j.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations: EORV.01, .02; EREV.01, .05, .06; EWRV.02, .03, .04; ESCV.02.

Specific Expectations: EOR1.01, .04, 2.01, .02, 3.01; ERE1.01, .02, .04, .05, 2.01, .05, 3.03, .05, 4.01, .02, .03, .04; EWR1.01, .02, .03, 2.01, .02, .03, 3.01, .02, .03; ESC2.01.

Unit 6: Distant Quests and Moral Tests – An Independent Study

Time: 15 hours

Note: As students need time to work independently, the activities in this unit are spread over previous units. Activities 1 and 2 are preparatory and are covered between Units 4 and 5. Time to launch Activity 3 is built into Unit 5. Conference time is set aside where necessary in Unit 5.

Description

In this unit students practise and polish skills acquired during the course through a teacher-guided independent study. The independent study has three components: a research component, an exploration component, and a creative component. Students research archetypal quest and journey themes in literature, including Biblical stories, Greek and native mythology, and myth and fable from their first language heritage. In reflective personal essays, students explore their own journeys or quests. In the creative component of their independent study, students write, illustrate, publish, and present quest stories for specific audiences. Students are also invited to make a commitment to work on a skill with which they are dissatisfied, allowing them to improve on their final assessment. Through these activities, students are encouraged to become effective communicators, reflective and creative thinkers, and self-directed life long learners.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: OCSGE 2a, b, c, 3b, 4b, e, f, 5a, g, 7b, f.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations: EORV.01, .03; EREV.01, .02, .04, .06; EWRV.01, .02, .03, .04; ESCV.02.

Specific Expectations: EOR1.01, .03, 3.01; ERE1.01, .02, .03, .05, 3.05, 4.01, .02, .03, .04; EWR1.01, .02, .03, 2.02, .03; ESC1.02, 2.01.

Course Notes

In this Bridge to English course, emphasis is placed on the skills students need for success as they move from ESL/ELD courses to mainstream English. Students create and use a personal glossary of literary/technical terms, descriptive vocabulary, literary themes, and transition words which will be part of the final summative assessment (exam). Students maintain a writing folder/portfolio of their best creative and expository writing, as well as a record of additional academic achievements and career exploration. This folder/portfolio can then be shared with the students' mainstream English teachers in order to prepare for a smooth transition. Integral to the course is the opportunity for students to reflect on their learning and to seek improvement. The independent study provides a final opportunity for students to revisit and master skills they perceive as needing to be upgraded, with a consequent adjustment of their final evaluation. Since this course offers the opportunity for a field trip, teachers are reminded to inquire and follow board and school policies. In addition, safety practices should be addressed regarding bus and streetsafety, handling electrical equipment, and doing research using the Internet. When using materials, familiarity with Cancopy restrictions is essential and must be adhered to. Appendices are numbered to correspond with the unit and activity in which they are first used. For example: Appendix 2.1.4 is Unit 2, Activity 1, Appendix 4. Materials from other profiles are referenced in Appendix 7.

Teaching/Learning Strategies

Instructional strategies include the following: brainstorming, comparing and contrasting, conferencing/interviewing, creative writing, critical viewing/listening (video/audio clips), desktop-publishing applications, directed reading/thinking, essay writing, field trip, group discussion/debate, guest speaker, homework, independent reading, inquiry, issue-based analysis, jigsaw, journal/log writing, lecture, letter writing, modelling, note-taking, oral presentation, peer teaching, rehearsal/repetition/practice, research, role playing, small group learning, and visual/graphic organizers.

Assessment and Evaluation

Assessment and evaluation are fair, flexible, and varied. They include diagnostic, formative, and summative methods to gather information for evaluation purposes, as well as peer, self-, and teacher evaluation strategies. Both assessment and evaluation strategies are administered over a period of time and are designed to provide students with opportunities to demonstrate the full range of their learning. Furthermore, they promote the students' ability to assess their own learning and to set specific goals for improvement. Assessment and evaluation should reflect and allow for the differing exit choices or destinations of the students (stream, grade, or post-secondary institutions). The assessment and evaluation plan includes the following:

- Personal Communication: response journal, self-/peer evaluation, student-teacher conferences, ongoing verbal feedback, questions and answers, personal glossary;
- Paper and Pencil Tests: quizzes/tests, final evaluation-exam;
- Teacher Observation: formal/informal;
- Performance Assessment: research project, essay, cloze exercise, portfolio entries, presentation, role-play;
- Assessment Tools: checklists, marking schemes, rating scales, rubrics, anecdotal comments with suggestions for improvement.

Accommodations

In this course the fostering of a positive atmosphere is vital to instill that the dignity and worth of each student is valued and their capabilities and needs are accommodated. There is a range of activities that are appropriate for the varied intellectual strengths, interests, and capabilities of students, as well as a range of evaluation and assessment strategies. To meet students' needs, accommodations are made according to an Individual Education Plan (IEP). There are also suggestions for adapting activities to the different levels of English language proficiency, social and academic ability, and cultural backgrounds, as well as opportunities for additional support, consolidation, and enrichment.

OSS Policy Applications

This Bridge to English course is designed to meet the expectations of *The Ontario Curriculum, Grades 9 to 12, ESL/ELD, 1999*, and the *Ontario Secondary Schools, Grades 9 to 12: Program and Diploma Requirements, 1999* as it helps students become independent, productive, and responsible members of society and prepares them for further education. Students of English As a Second Language/English Literacy Development need additional support: in developing their annual education plan; for taking the provincial secondary school literacy test; in gaining access to co-operative education and work experience; and in participating in extracurricular programs and the 40 hours of community involvement. Thus, ESL/ELD teachers must work in partnership with guidance counsellors, teacher-advisors, mainstream teachers, and school administrators in ensuring that there is an understanding of the students' current level of language proficiency as only a temporary stage and not a barrier to full integration, achievement of diploma requirements, and post-secondary education or career plans. Moreover, this course also attempts to meet the requirements of *Choices Into Action: Guidance and Career Education Program Policy for Ontario Elementary and Secondary Schools, 1999* as it encourages students to develop and maintain an academic and career portfolio and participate in a mentorship program (ISU). Wherever possible, there has been a conscious effort to include computer literacy skills as part of the activities. The community as a resource has also been addressed as students research and attend a play in a community theatre. Safety issues surrounding field trips are addressed in compliance with OSS Policy. Inherent to all ESL/ELD courses is the foundation of anti-discrimination education and equity. Throughout the course, respect for students' cultural backgrounds, celebration of their first language, and the elimination of racial bias are encouraged. Accommodations and modifications to course expectations, teaching/learning strategies, and evaluation are made for exceptional students or students at risk.

Course Evaluation

Teacher/Self-Evaluation (Sample)

1. Which teaching/learning strategies worked well? Which did not? Why?
2. Did the curriculum (content and skills) meet the needs of the students? Was it inclusive of gender and cultural diversity?
3. What modifications to the curriculum or instruction were made for special needs students?
4. Was there sufficient assessment in the four areas of Knowledge/Understanding, Thinking/Inquiry, Communication, and Application?
5. How successful was the course? What improvements could be made?

Student Evaluation of Course (Sample)

Circle the appropriate answer or fill in the blanks.

1. Why did you take this course? a) to improve my English b) because a teacher said I had to
2. Rate how this course helped you. a) not much b) somewhat c) a lot
3. What did you like about this course?
4. When did you learn best? Rate the teaching/learning strategies from 1-5 (1 = the best; 5 = the worst)
    - When the teacher was talking to the whole class/group
    - When working in a small group or with partners
    - When working alone
    - When you could see, touch, and move things you were learning about
    - When using a book
5. What did you learn in this course that you will never forget?

Resources

The following resources are suggested to support teaching and learning:

Abrams, M.H. *A Glossary of Literary Terms*. Toronto: Holt, Rhinehart & Winston, 1971. ISBN 0-03-076585-4

Abrams, M.H. *The Norton Anthology of English Literature, 4th ed., Vol. 2*. New York: W.W. Norton & Co., 1979. ISBN 0-393-95951-4

Allison, et al. *The Norton Anthology of Poetry, Revised Shorter Edition*. New York: W.W. Norton & Co., 1975. ISBN 0-393-09251-8

Barry, James. *Themes on the Journey*. Scarborough: Nelson, 1989. ISBN 0-17-603-089-1

Bell, William. *Forbidden City*. Bantam Books, 1996. ISBN 0-553-28864-4

Bonner, Margaret. *Step Into Writing*. Don Mills: Addison-Wesley, 1994. ISBN 0-8013-0160-2

Borovilos, John. *Breaking Through*. Scarborough: Prentice-Hall, 1990. ISBN 0-13-083072-0

The Bible

Brockett, Oscar G. *History of the Theater (Fifth Ed.)*. Newton: Allyn and Bacon, Inc., 1987.

Cameron, Bob and JoAnne Cameron. *Prism of Poetry*. Scarborough: Prentice-Hall, 1995. ISBN 0-13-435330-7

Cameron, Bob and JoAnne Cameron. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice Hall, 1999.

Carpenter, Donna. *Media Images & Issues*. Don Mills: Addison-Wesley Publishers, Ltd., 1989.

Catechism of the Catholic Church. Toronto: Double Day, 1995. ISBN 0-89845-396-8

Choy, Wayson. *The Jade Peony*. Douglas & MacIntyre Publishing, 1997. ISBN 1550544683

Conrad, Ronald. *The Act of Writing*. Toronto: McGraw-Hill, 1995. ISBN 0-07-551829-5

Dawe, Robert, B. Duncan, and W. Mathieu. *Resource Lines 9/10*. Scarborough: Prentice-Hall Ginn Canada, 1999.

Donaldson, Chelsea. *Canadian Student Writer's Guide*. Toronto: Gage, 2000. ISBN 0-7715-1318-6

Duncan, Barry, J. D'Ippolito, and C. MacPherson. *Mass Media and Popular Culture*. Toronto: Harcourt Brace & Co. Canada Ltd., 1995.

Fox, Levi. *The Shakespeare Handbook*. Boston: G.K. Hall and Co., 1987.

Gaidosch, Bernie. *Common Sense: A Short Guide to Essay Writing*. Toronto: Harcourt, Brace & Company, 1994. ISBN 0-03-922903-3

Green, Brian and Sarah Norton. *Essay Essentials*. Toronto: Harcourt, Brace & Company, 1995. ISBN 0-07-551829-5

Gordon, Sheila. *Waiting for the Rain: A Novel of South Africa*. Bantam Books, 1996. ISBN 0440226988

Hays, Edward. *Psalms for Zero Gravity*. Leavenworth: Forest of Peace, 1998. ISBN 0-969576-42-x

The Holy See. *Catechism of the Catholic Church*. New York: Bantam Doubleday Dell Publishing Group, Inc., 1995. ISBN 0-385-47967-0

Hoppenrath, Christine and W. Royal. *The World Around Us*. Toronto: Harcourt, Brace & Co. Canada Ltd., 1997.

Kellow, Brian and John Krisak. *Essays, Thought and Style*. Scarborough: Prentice-Hall, 1987. ISBN 0-13-283573-8

Kellow, Brian and John Krisak. *Matters of Fact*. Scarborough: Prentice-Hall, 1992. ISBN 0-13-560871-6

Kellow, Brian and John Krisak. *Prose: Short Forms*. Scarborough: Prentice-Hall, 1990. ISBN 0-13-715301-5

Kogawa, Joy. *Obasan*. Penguin Books of Canada, Limited, 1983. ISBN 0140067779

Loxton, Howard. *The Arts: Theater*. Austin: Steck-Vaughn Co., 1990.

Maynard, Fredelle Bruser. *Raisins and Almonds*. Penguin Books, 1996. ISBN 0120080783

The Media Literacy Resource Guide- Intermediate and Senior Divisions. Toronto: Ontario Ministry of Education, 1989.

Munsch, Robert. *The Paper Bag Princess*. Toronto: Annick Press, 1980. ISBN 0-920236-16-2

Retold Classic Myths Volume1. Logan: Perfecton Learning, 1993. ISBN 0-89598-992-1

Teacher Resources for Retold Classic Myths Volume 1. Logan: Perfection Learning, 1993. ISBN 0-89598-992-X

Reid, Joy M. *The Process of Composition*. Englewood Cliffs: Prentice-Hall, 1988. ISBN 0-13-723066-6

Reid, Joy M. *The Process of Paragraph Writing*. Englewood Cliffs: Prentice-Hall, 1985. ISBN 0-13-723529-1

Roberts, E. and E. Amidon. *Earth Prayers from Around the World*. San Francisco: Harper Collins, 1991. ISBN 0-06-250746-X

Rouse, W.H.D. *Gods, Heroes and Men of Ancient Greece*. New York: Penguin, 1957. ISBN 0-451-62800-4

Said, Kurban. *Ali and Nino*. Overlook Press, 1937. ISBN 0879516682

Scull, Sharon. *Critical Reading and Writing for Advanced ESL Students*. Englewood Cliffs: Regents Prentice-Hall, 1987. ISBN 0-13-194010-4

Seuss, Dr. *Green Eggs and Ham*. New York: Random House, 1966. ISBN 0-394-800-168

Smith, Peter J., ed. *Harcourt Writer's Handbook*. Toronto: Harcourt Brace, 1999. ISBN 0-03-922309-4

Stewart, Kay L., Chris Bullock, and Marian E. Allen. *Essay Writing for Canadian Students, with Readings*. Scarborough: Prentice-Hall, 1994. ISBN 0-13-512237-6

Computer Software

Microsoft *Encarta* 2000

Web Sites

Glossary of Poetic Terms - http://shoga.wwa.com/~rgs/gl-m.html

Bullfinch's Mythology - http://www.bulfinch.org/fable/bull20.html

Google - http://www.google.com

Bullfinch's Mythologyy - http://www.webcom.com/shownet/medea/bulfinch/welcome.html

Twas the Night Before Christmas - http://www.worldvillage.com/poem.htm

Media Awareness Network - www.media-awareness.ca

A Glossary of Literary Terms - www.sccu.edu/faculty/R_Harris/litterms.htm

The Norton Introduction to Literature - www.wwnorton.com/introlit/ter.htm

Videotapes/Films

Anderson, Neil and John J. Pungente. *Scanning Television - Videos for Media Literacy in Class*. Toronto: Harcourt Brace and Company, 1997.

The Princess Bride. Twentieth Century Fox, 1987.

Dragon Heart. Universal City Studios, 1996.

Stand by Me. The Body Inc., 1986.

Hopkins, Gerard Manley. *God's Grandeur*. Franciscan Communications. Video 7194

Seuss, Dr. *Green Eggs and Ham and The Cat in the Hat*. Random House Home Video. LV 51260

Audiotapes

Light, David. *Son Light*. North American Liturgy Resources/Epoch Universal.

Evaluation of Student Achievement

Course Weighting	100 %	Knowledge/Skills Weighting	%
Oral and Visual Communication	10 %	• Knowledge/Understanding	20 %
		• Thinking/Inquiry	30 %
		• Communication	30 %
		• Application	20 %
Reading	25 %	• Knowledge/Understanding	20 %
		• Thinking/Inquiry	30 %
		• Communication	20 %
		• Application	30 %
Writing	25 %	• Knowledge/Understanding	20 %
		• Thinking/Inquiry	20 %
		• Communication	30 %
		• Application	30 %
Social and Cultural Competence	10 %	• Knowledge/Understanding	25 %
		• Thinking/Inquiry	25 %
		• Communication	25 %
		• Application	25 %
Final Evaluation	30 %	• Knowledge/Understanding	20 %
(which includes:)		• Thinking/Inquiry	20 %
• ISU (Oral and Written Products)	10 %	• Communication	30 %
• Exam	20 %	• Application	30 %

Coded Expectations, Bridge to English Expectations, ESL EO

Oral and Visual Communication

Overall Expectations

EORV.01
– initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;

EORV.02
– communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;

EORV.03
– analyse a variety of social contexts to determine the appropriate style of language and non-verbal behaviour to use in them;

EORV.04
– create and analyse a variety of media works in forms appropriate for different purposes and audiences.

Specific Expectations

Developing Fluency in Oral Communication

EOR1.01
– make effective presentations on classroom topics, with some teacher guidance;

EOR1.02
– express, support, and elaborate a point of view in sustained discussions about classroom topics (e.g., present and defend a position);

EOR1.03
– communicate orally for a variety of education- and career-related purposes (e.g., understand and participate in discussions and presentations on post-secondary educational choices; role-play job interviews, and analyse and evaluate their performance);

EOR1.04
– negotiate solutions to problems, interpersonal misunderstandings, and disputes.

Developing Accuracy in Oral Communication

EOR2.01
– monitor their speech for accuracy and correct common grammatical errors (e.g., review their use of articles and prepositions; check for subject-verb agreement);

EOR2.02
– use conventions of oral language appropriately (e.g., transition words and phrases for coherence; repetition for emphasis; pause, stress, and intonation for effect).

Using English in Socially and Culturally Appropriate Ways

EOR3.01
– analyse social contexts and adapt their style of speaking to suit the setting and the audience (e.g., use a formal style in a speech for school commencement; use colloquial language at a student council meeting);

EOR3.02
– discuss and analyse instances of miscommunication (e.g., in classroom interaction; in film and video clips).

Developing Media Knowledge and Skills

EOR4.01

– explain the relationship between media forms and their intended audiences (e.g., analyse the messages used in advertising directed to different age groups; examine how broadcasting schedules are tailored to specific audiences);

EOR4.02

– analyse media productions to explain how language can be used to de-emphasize or exaggerate the importance of information (e.g., in television commercials, press releases, election campaign literature);

EOR4.03

– create media works for different purposes and explain how the purpose influenced their design decisions in each case (e.g., create an information booklet or a video for newcomers to the school or to Canada and explain the purpose of its main features).

Reading

Overall Expectations

EREV.01

– read and respond to literature;

EREV.02

– choose and respond to personal reading material comparable in scope and difficulty to materials chosen by their English-speaking peers;

EREV.03

– extract information from a variety of texts used in subject classrooms;

EREV.04

– demonstrate understanding of the elements of a range of fiction and non-fiction forms of writing;

EREV.05

– use independently a variety of strategies to build vocabulary;

EREV.06

– use a range of research strategies independently to gather information for a variety of purposes.

Specific Expectations

Reading and Responding

ERE1.01

– use knowledge of the personal, historical, and cultural backgrounds of authors and audiences to explain themes, situations, and characters represented in texts (e.g., themes of colonization or personal exile in a South Asian or Caribbean short story; Elizabethan history, language, and themes in a Shakespeare play);

ERE1.02

– demonstrate understanding of some cultural references in Western and Canadian literature (e.g., biblical allusions; references to Greek mythology, Native mythology, or English-French relations);

ERE1.03

– compare the treatment of common literary themes in a range of fiction materials (e.g., themes of a golden age, intergenerational conflict, reconciliation);

ERE1.04

– analyse literature and classify it by type and theme (e.g., romance, tragedy, comedy, satire);

ERE1.05

– use a variety of methods to demonstrate understanding of their personal reading (e.g., give a book talk; write a diary entry for a character in a novel; explain the point of view of the author of a magazine essay);

ERE1.06
– write a critical review of a book or article.

Developing Vocabulary

ERE2.01
– use a variety of strategies to determine the meaning of unfamiliar words (e.g., consult a dictionary; infer meaning from context; relate unfamiliar words to cognates or word families);

ERE2.02
– use a thesaurus to expand vocabulary and explain its use to others;

ERE2.03
– use all elements of an entry in an advanced learner dictionary and explain their use to others (e.g., elements such as word-class labels, definitions, examples, usage labels, pronunciation keys);

ERE2.04
– explain why they prefer one dictionary to another;

ERE2.05
– take advantage of opportunities to use new words (e.g., in written responses to literature; in classroom discussions).

Using Reading Strategies for Comprehension

ERE3.01
– use a variety of cues to extract meaning from a textbook (e.g., cues such as headings, subheadings, graphics, questions, sidebars, summaries);

ERE3.02
– identify characteristic elements of a range of literary genres, including essays, short stories, novels, poetry, and drama (e.g., elements such as imagery, personification, figures of speech);

ERE3.03
– use reading strategies effectively before, during, and after reading and explain their use to others (e.g., strategies such as previewing text, predicting main ideas or outcomes, listing unanswered questions while reading);

ERE3.04
– analyse how informational texts present facts and ideas (e.g., compare how newspapers and periodicals from around the world present information and use format, layout, titles, and styles of address to appeal to specific audiences);

ERE3.05
– record needed information from texts used in classroom subjects (e.g., take point-form notes; fill in graphic organizers).

Developing Research Skills

ERE4.01
– gather information from a variety of sources, including electronic databases, websites, and online libraries;

ERE4.02
– synthesize and evaluate the information gathered from a variety of sources for an independent research project;

ERE4.03
– prepare a bibliography of print and electronic sources consulted during research;

ERE4.04
– acknowledge borrowed information, ideas, and quotations.

Writing

Overall Expectations

EWRV.01

– write in a variety of forms, adopting a voice suitable to the intended audience;

EWRV.02

– use the writing process independently to produce a final written or electronic version of an essay or a piece of creative writing;

EWRV.03

– organize and link ideas logically and effectively in written texts such as narratives and essays;

EWRV.04

– use the sentence patterns and conventions of standard Canadian English in their writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university preparation level.

Specific Expectations

Relating Purpose to Form

EWR1.01

– write coherently on a range of academic topics, using appropriate forms (e.g., précis, reports, essays);

EWR1.02

– write creatively in a variety of forms (e.g., plays, narratives, poetry);

EWR1.03

– write to analyse, interpret, and evaluate information and ideas (e.g., a short essay introducing, developing, and concluding an argument).

Applying the Writing Process

EWR2.01

– use a variety of connecting words and phrases to express logical relationships between and among ideas (e.g., prior to and subsequently to indicate sequence, however and whereas to indicate contrast);

EWR2.02

– use a variety of strategies to proofread, edit, and correct writing, focusing on effective style, relevant and interesting content, accurate spelling, and correct use of conventions (e.g., edit with a checklist; confer with peers and teacher; use electronic dictionaries);

EWR2.03

– publish written work, selecting a format suited to the intended audience and using technology such as graphics and desktop publishing software, as appropriate.

Developing Accuracy in Written Communication

EWR3.01

– use a variety of spelling strategies, rules, and patterns to spell words correctly;

EWR3.02

– use pronoun references correctly;

EWR3.03

– use appropriately, and with a high degree of accuracy, complex syntactical structures such as the infinitive and/or the gerund as object (e.g., hope + infinitive: I hope to go; enjoy + gerund: I enjoy going); phrasal verbs (e.g., put on, put off, put up with); and participial phrases (e.g., characters appearing in the first chapter, characters introduced in the first chapter).

Social and Cultural Competence

Overall Expectations

ESCV.01

– demonstrate understanding of a range of local, national, and global issues;

ESCV.02

– learn effectively in a wide variety of teaching and learning situations.

Specific Expectations

Developing Citizenship Awareness and Skills

ESC1.01

– analyse the media coverage of a current local, national, or global issue and present their own views (e.g., write a report or letter or make a speech summarizing the information, comparing perspectives, expressing an opinion, and urging action);

ESC1.02

– evaluate the effectiveness of their own and peers' reports, letters, or speeches on current issues.

Adapting to the Ontario Classroom

ESC2.01

– participate effectively in the full range of learning and teaching situations in the school (e.g., discussions in subject classrooms, school-wide presentations, extracurricular activities).

Ontario Catholic School Graduate Expectations

The graduate is expected to be:

A Discerning Believer Formed in the Catholic Faith Community who

CGE1a -illustrates a basic understanding of the **saving story** of our Christian faith;

CGE1b -participates in the **sacramental life** of the church and demonstrates an understanding of the centrality of the Eucharist to our Catholic story;

CGE1c -actively reflects on **God's Word** as communicated through the Hebrew and Christian scriptures;

CGE1d -develops attitudes and values founded on Catholic **social teaching** and acts to promote social responsibility, human solidarity and the common good;

CGE1e -speaks the **language of life**... "recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it." (Witnesses to Faith)

CGE1f -seeks intimacy with God and celebrates **communion** with God, others and creation through prayer and worship;

CGE1g -understands that one's purpose or **call in life** comes from God and strives to discern and live out this call throughout life's journey;

CGE1h -respects the **faith traditions**, world religions and the life-journeys **of all people of good will**;

CGE1i -integrates faith with life;

CGE1j -recognizes that "sin, human weakness, conflict and forgiveness are part of the human journey" and that the cross, the ultimate sign of forgiveness is at the heart of **redemption**. (Witnesses to Faith)

An Effective Communicator who

CGE2a -listens actively and critically to understand and learn in light of gospel values;

CGE2b -reads, understands and uses written materials effectively;

CGE2c -presents information and ideas clearly and honestly and with sensitivity to others;

CGE2d -writes and speaks fluently one or both of Canada's official languages;

CGE2e -uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

A Reflective and Creative Thinker who

CGE3a	-recognizes there is more grace in our world than sin and that hope is essential in facing all challenges;
CGE3b	-creates, adapts, evaluates new ideas in light of the common good;
CGE3c	-thinks reflectively and creatively to evaluate situations and solve problems;
CGE3d	-makes decisions in light of gospel values with an informed moral conscience;
CGE3e	-adopts a holistic approach to life by integrating learning from various subject areas and experience;
CGE3f	-examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.

A Self-Directed, Responsible, Life Long Learner who

CGE4a	-demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
CGE4b	-demonstrates flexibility and adaptability;
CGE4c	-takes initiative and demonstrates Christian leadership;
CGE4d	-responds to, manages and constructively influences change in a discerning manner;
CGE4e	-sets appropriate goals and priorities in school, work and personal life;
CGE4f	-applies effective communication, decision-making, problem-solving, time and resource management skills;
CGE4g	-examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;
CGE4h	-participates in leisure and fitness activities for a balanced and healthy lifestyle.

A Collaborative Contributor who

CGE5a	-works effectively as an interdependent team member;
CGE5b	-thinks critically about the meaning and purpose of work;
CGE5c	-develops one's God-given potential and makes a meaningful contribution to society;
CGE5d	-finds meaning, dignity, fulfillment and vocation in work which contributes to the common good;

CGE5e -respects the rights, responsibilities and contributions of self and others;

CGE5f -exercises Christian leadership in the achievement of individual and group goals;

CGE5g -achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;

CGE5h -applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

A Caring Family Member who

CGE6a -relates to family members in a loving, compassionate and respectful manner;

CGE6b -recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended;

CGE6c -values and honours the important role of the family in society;

CGE6d -values and nurtures opportunities for family prayer;

CGE6e -ministers to the family, school, parish, and wider community through service.

A Responsible Citizen who

CGE7a -acts morally and legally as a person formed in Catholic traditions;

CGE7b -accepts accountability for one's own actions;

CGE7c -seeks and grants forgiveness;

CGE7d -promotes the sacredness of life;

CGE7e -witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society;

CGE7f -respects and affirms the diversity and interdependence of the world's peoples and cultures;

CGE7g -respects and understands the history, cultural heritage and pluralism of today's contemporary society;

CGE7h -exercises the rights and responsibilities of Canadian citizenship;

CGE7i -respects the environment and uses resources wisely;

CGE7j -contributes to the common good.

Unit 1: The Art of Persuasion – The Essay

Time: 20 hours

Unit Description

Students explore, read, evaluate, argue, and write a variety of personal, persuasive, and expository essays which reflect the students' relationship with literature, the world, and God. Students study the steps involved in producing a coherent, sensitive, and intelligent argument that respects both their own values and ideas as well as those of the Catholic faith. Developing a formal piece of writing is the focus of this unit; however, the art of persuasion, verbal and written, is introduced and revisited in the other units of study. Also in Unit 1, students develop and maintain both a literary glossary of technical terms and a writing folder of their best pieces which will be utilized in each unit of study and evaluated at the end of the course.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: OCSGE 1d, 2b, c, d, 3b, c, d, e, 4a, b, f, g, 5e, g, 7a.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations: EORV.01, .02, .03; EREV.01, .03, .04, .05, .06; EWV.02, .03, .04; ESCV.01, .02.

Specific Expectations: EOR1.01, .02, .04, 2.01, .02, 4.01, .02; ERE1.04, 2.05, 3.02, .05, 4.01, 02, .03, 04; EWR1.01, .03, 2.01, .02, .03, 3.01, 3.02, .03.

Activity Titles (Time + Sequence)

Activity 1	The Tools of the Trade – The Writing Variables	180 minutes
Activity 2	Building a Strong Foundation – Brainstorming, Clustering, the Thesis Statement, and the Format Outline	180 minutes
Activity 3	How to Win Friends and Influence People – The Introduction, the Conclusion, and Transitional Devices	180 minutes
Activity 4	Pearls of Wisdom – Using Research and Quotations	180 minutes
Activity 5	The Many Faces of Persuasion – Methods of Development	240 minutes
Activity 6	Making Your Point – The Persuasive Essay	240 minutes

Unit Planning Notes

- Teachers should plan to introduce the personal glossary of literary terminology and the writing folder early in this unit, so that maximum use of the two tools is made throughout the course.
- The lessons can be more or less teacher-directed, depending on the linguistic strength and maturity of the students. Once the lessons in each activity have been explained, the teacher may use small groups to reinforce these skills if students are sufficiently independent.
- As some of this unit involves the use of print materials from media sources such as magazines and/or newspapers, familiarity with Cancopy restrictions is essential and must be adhered to.

- Greater success will be achieved if the teacher can find and use essays that explore topics of some interest and curiosity to teens, and which allow them to explore the cultural diversity of the class while also incorporating their Gospel values. Careful selections should provide opportunity for students to develop an informed Catholic conscience. Periodicals and the Internet are an excellent source of current issues writing. After establishing a definite criteria, the teacher might consider asking students to bring in essays or articles which they would like to study in class. There are numerous essay anthology and how-to-write texts available. Teachers should try to use, in addition to textbook essays, essays from newspapers and magazines, which not only are often more current in their topic matter, but in the English language as well. For example, national Canadian publications such as *Macleans, Readers Digest, Saturday Night, Canadian Living, Elm Street, Toronto Life*, as well as specialty magazines such as *Catholic Update, Catholic Register, Canadian* or *National Geographic, People, TV Guide*, often present interesting and manageable reading for students.
- The teacher should be prepared to provide additional reinforcement exercises on sentence structure, punctuation, spelling, diction, and verb usage, as essay writing is difficult even for native speakers of English.
- Depending on the strength of the students and the materials available, some activities may be taught concurrently with the media unit, which would complement and enhance the teaching of essay writing.
- Some of the activities, such as Activity 4: Using Research and Quotations, may be integrated into the literature units of study, such as the play or the novel, with students drawing all information from the literature. The persuasive essay in Activity 6 would, therefore, be based solely on the students' opinions and not on research uncovered at this point.
- The teacher should investigate additional sources of help for students needing additional support. either senior peer tutors or the school Library/Resource Centre, to assist with editing of students' work or with the use of computers and the Internet.

Prior Knowledge Required

- A fairly clear grasp of the language, organizational skills, and experience with paragraph writing.
- Some exposure to writing about current issues: political, moral, social, historical, or personal.
- Familiarity with the steps of the writing process, including editing skills.
- Comfortable oral skills in large or small groups for discussion and/or reading and editing work.
- Familiarity with the School Library/Resource Centre, the Internet, and computer software, or a willingness to practise and learn these skills with the help of staff/peer tutors.

Teaching/Learning Strategies

Students are given the opportunity to work in small and whole group settings, individually, and/or with a partner. While much of the essay writing material is presented socratically, students have various opportunities for discussion, presentation, review, research, and conferencing. The writing skills include all the steps of the writing process: brainstorming; graphic organizers and charts, note taking; editing; conferencing; paragraph, draft, and essay writing. Computer use is recommended.

Assessment and Evaluation

A broad range of tools and strategies are incorporated, including collage, checklists, rubrics, exemplars, essay writing, research skills, performance-based tasks, and co-operative group work. Both self- and peer evaluation are used, in conjunction with teacher evaluation.

Resources

Print

Bonner, Margaret. *Step Into Writing*. Don Mills: Addison-Wesley, 1994. ISBN 0-8013-0160-2

Borovilos, John. *Breaking Through*. Scarborough: Prentice-Hall, 1990. ISBN 0-13-083071-0

Catechism of the Catholic Church. Toronto: Double Day, 1995. ISBN 0-89845-396-8

Conrad, Ronald. *The Act of Writing*. Toronto: McGraw-Hill, 1995. ISBN 0-07-551829-5

Donaldson, Chelsea. *Canadian Student Writer's Guide*. Toronto: Gage, 2000. ISBN 0-7715-1318-6

Gaidosch, Bernie. *Common Sense: A Short Guide to Essay Writing*. Toronto: Harcourt, Brace and Company, 1994. ISBN 0-03-922903-3

Green, Brian and Sarah Norton. *Essay Essentials*. Toronto: Harcourt, Brace and Company, 1995. ISBN 0-07-551829-5

Kellow, Brian and John Krisak. *Essays, Thought and Style*. Scarborough: Prentice-Hall, 1987. ISBN 0-13-283573-8

Kellow, Brian and John Krisak. *Matters of Fact*. Scarborough: Prentice-Hall, 1992. ISBN 0-13-560871-6

Kellow, Brian and John Krisak. *Prose: Short Forms*. Scarborough: Prentice-Hall, 1990. ISBN 0-13-715301-5

Reid, Joy M. *The Process of Composition*. Englewood Cliffs: Prentice-Hall, 1988. ISBN 0-13-723066-6

Reid, Joy M. *The Process of Paragraph Writing*. Englewood Cliffs: Prentice-Hall, 1985. ISBN 0-13-723529-1

Scull, Sharon. *Critical Reading and Writing for Advanced ESL Students*. Englewood Cliffs: Regents Prentice-Hall, 1987. ISBN 0-13-194010-4

Smith, Peter J., ed. *Harcourt Writer's Handbook*. Toronto: Harcourt Brace, 1999. ISBN 0-03-922309-4

Stewart, Kay L., Chris Bullock, and Marian E. Allen. *Essay Writing for Canadian Students, with Readings*. Scarborough: Prentice-Hall, 1994. ISBN 0-13-512237-6

Computer

Internet

Word-processing program

Activity 1: The Tools of the Trade – The Writing Variables

Time: 180 minutes

Description

This activity introduces students to the terminology of writing variables used in the mainstream English classroom. While some of the seven terms used may be a review for them, other terms will be new. Students become familiar with the terminology and understand its importance. Next, students learn to identify these variables in sample writings. They learn how to take care in their selection of particular variables or literary devices so that their writing communicates a message which supports Catholic values and traditions. Finally, students learn to identify writing variables for their own writing in short pieces of writing as well as the culminating activity for this unit. The personal glossary and the writing folder are introduced and maintained throughout the course.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2b - reads, understands and uses written materials effectively;
2c - presents information and ideas clearly and honestly and with sensitivity to others;
2d - writes and speaks fluently one or both of Canada's official languages;
4a - demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;
5e - respects the rights, responsibilities and contributions of self and others.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.03 - analyse a variety of social contexts to determine the appropriate style of language and non-verbal behaviour to use them in;
EREV.03 - extract information from a variety of texts used in subject classrooms;
EREV.04 - demonstrate understanding of the elements of a range of fiction and non-fiction forms of writing;
EWV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
ESCV.02 - learn effectively in a wide variety of teaching and learning strategies.

Specific Expectations

EOR1.01 - make effective presentations on classroom topics, with some teacher guidance;
EOR1.02 - express, support, and elaborate a point of view in sustained discussions about classroom topics;
EOR2.01 - monitor their speech for accuracy and correct common grammatical errors;
ERE1.04 - analyse literature and classify it by type and theme;
ERE3.02 - identify characteristic elements in a range of literary genres, including essays, short stories, novels, poetry, and drama;
EWR1.03 - write to analyse, interpret, and evaluate information and ideas.

Planning Notes

- Prepare a sample literary glossary for students to see: the duo tang with one alphabetical letter per page format is easy to follow and keep. The literary glossary is ongoing throughout the course. Plan an activity to evaluate this glossary at the end of each unit, e.g., a popular game. Prepare a handout which explains this expectation to students.

- Prepare a handout which explains the purpose, setup, and evaluation of the writing folder. Prepare a sample writing folder or procure one from a previous year to show students. The writing folder is ongoing throughout the course.
- Prepare an overhead transparency of the seven writing variables: Topic, Purpose, Audience, Format, Tone, Style, Point of View (see Appendix 1.1.1). Students add these to their literary glossary. Depending on linguistic ability of class, more elaborate overheads of each variable may also be required (e.g., style - include other terms such as informal/formal diction, colloquialism, jargon, slang, simple/compound/complex sentences, simile/metaphor/imagery, punctuation, research, reference to authority, anecdote, etc. The opening chapters of *The Process of Composition* and *Essay Essentials* address these topics.)
- While this activity occurs at the beginning of the course, the writing variables terminology should form a foundation for further examination of literature/media and be revisited during subsequent units of study.
- As some of this activity involves the use of print materials from media sources such as magazines and/or newspapers, familiarity with Cancopy restrictions is essential and must be adhered to. Collect several types or genres of print material props including a religion textbook (e.g., *Catechism of the Catholic Church*) a Bible parable, novel, essay anthology, short story anthology, a Canadian newspaper or magazine, brochures, how-to manual, cookbook, diary, children's storybook, teen CD cover, autobiography, biography. It is recommended that a variety of Canadian materials be selected.
- Select several short pieces of writing for photocopying – articles, essays, and letters to editor, from magazines, newspapers, writing, and essay texts, – or use a textbook. Be sure that selected readings are appropriate to the cultural and linguistic abilities of the specific group of students and further develop a strong, informed, Catholic conscience in students. Anthologies such as *Matters of Fact; Essays, Thought and Style; Essay Essentials*; *The Act of Writing*; *Breaking Through*; *Critical Reading and Writing for ESL Students* offer an excellent variety of essays that respect Canada's cultural mosaic while reflecting Christian values and beliefs.
- Prepare photocopies of two different types of writing (e.g., an essay and an autobiographical excerpt) for whole class, and four or five other types (depending on class size) for group study and presentation.
- Prepare instructions, checklists, and rubrics for group presentations. (See Appendix 1.1.2.)

Prior Knowledge Required

- Requisite reading and writing skills equivalent to ESLDO
- Some experience reading each of the genres: short fiction, non-fiction, play, novel, poem, magazine, newspaper, textbook
- Some dictionary and thesaurus skills
- Oral presentation skills

Teaching/Learning Strategies

1. The teacher introduces the personal glossary. Students create this glossary using a duotang and organizing the new vocabulary alphabetically, assigning one letter of the alphabet to each page (xyz can form one page). Students are expected to enter new terminology into this glossary, which will be evaluated at the end of each unit. A handout of the evaluation tool to be used at the end of unit (e.g., a popular game) is distributed and discussed.
2. Open with a demonstration of collected print material props. Ask students to identify each one, making a list on the board of the different genres (e.g., newspaper, magazine, textbook, novel, anthology, parable, autobiography, biography, manual, cookbook). Introduce the variable FORMAT.
3. The teacher distributes the props, and introduces the other six variables, one at a time. For example, move to a discussion of AUDIENCE. Ask the students who the audience might be for a particular

item, such as *The Globe or Mail* or other newspaper, and why they might read it. From this point, move to STYLE – the diction used, the amount of print versus visual, charts, lists, dialogue, italics, etc. Compare the children's storybook to a *Globe and Mail* article. TOPIC and PURPOSE should follow. Use the cookbook and a novel, Bible parable, or anthology to help students understand the difference between giving information and illustrating a point or theme. Conclude by reading a passage from one of the pieces to establish TONE and POINT OF VIEW.

4. Students copy the overhead transparency into their notebooks and record each variable in their literary glossaries.
5. The teacher selects two of the props and demonstrates all seven variables for each prop. The teacher directs a class discussion of the seven variables for each piece. Students take notes on each variable.
6. Distribute the group work passages for homework, either photocopies or a class anthology. Students use their dictionaries to create a list of new words found in the passages. Students read all of the passages for homework, but determine the writing variables individually for the one passage they will be working on as a group.
7. The teacher introduces the group activity. Students meet and discuss the seven variables for the assigned passage. The teacher reviews how to prepare a class handout and overhead with the groups, as well as how to deliver an oral presentation. Review how to use visual aids, cue cards, and props. Students are given class time to prepare a handout, overhead, and poster of the variables for their given piece.
8. Students complete their presentations at home, including a rehearsal of their oral contribution.
9. The presentations are delivered. When students are discussing purpose and theme, the teacher encourages students to reflect on how these themes respect their Catholic values. For the Church position on issues, students may wish to refer to texts borrowed from the Religion Department.
10. Students highlight key information on their handouts and add new literary terms to their glossaries while their classmates are presenting.
11. A brief follow-up discussion of the strengths of the presentation follows.

Assessment/Evaluation Techniques

- Checklist to monitor process and assess collaboration in groups, Appendix 7 – Group Activity Checklist. (Formative: EREV.03; EOR1.02, 2.01)
- Formal assessment of presentation information, handout and oral skills, Appendix 1.1.2. (Summative: EORV.03; EREV.03; EWV.01; EOR1.01; ERE1.04, 3.02; EWR1.03)
- Assessment of Poster, Appendix 1.1.2. (Summative: EREV.04; ESCV.02)
- Informal assessment of class discussions during lessons and presentations. (Formative: EORV.03; ESCV.02)
- Informal assessment of students' listening skills during presentations through short multiple-choice quiz on passages presented. (Summative: EREV.03; ESCV.02, ERE3.02)

Accommodations

- Where necessary, select a simpler reading passage, such as a children's story or cookbook recipe.
- Organize groups with students' needs in mind.
- More linguistically advanced students should be challenged by being asked to read an essay or formally written article.
- Coach or guide students during presentations to elicit information from them not already shared or well articulated.

Resources
Bible parable

Catechism of the Catholic Church. Toronto: Double Day, 1995. ISBN 0-89845-396-8

Conrad, Ronald. *The Act of Writing*. Toronto: McGraw-Hill, 1995. ISBN 0-07-551829-5

Green, Brian and Sarah Norton. *Essay Essentials*. Toronto: Harcourt Brace and Company, 1995. ISBN 0-07-551829-5

Kellow, Brian and John Krisak. *Matters of Fact*. Scarborough: Prentice-Hall, 1992. ISBN 0-13-560871-6

Kellow, Brian and John Krisak. *Prose: Short Forms*. Scarborough: Prentice-Hall, 1990. ISBN 0-13-715301-5

Scull, Sharon. *Critical Reading and Writing for Advanced ESL Students*. Englewood Cliffs: Regents Prentice-Hall, 1987. ISBN 0-13-194010-4

Variety of newspaper and magazine articles, children's books, cookbooks, manuals

Appendices
Appendix 1.1.1 – The Writing Variables note/overhead transparency
Appendix 1.1.2 – Presentation Rubric on Writing Variables: Information, Handout, Oral Skills, Poster
Appendix 7 – Group Activity Checklist (Catholic Profile, English Applied, Grade 9, Appendix D)

Activity 2: Building a Strong Foundation – Brainstorming, Clustering, the Thesis Statement, and the Formal Outline
Time: 180 minutes

Description
This activity walks students through the first steps of essay writing. Students explore a topic by generating general ideas about the topic, both pro and con. Then they cluster or organize the ideas into topics or groups. The brainstorming and clustering activities, while taught in this unit, will be needed in the other units as students write expository pieces and literary essays. Defending a point, by using facts, statistics, examples, or quotations, will become an integral part of this course and the mainstream English classroom. At this point, students practise writing several arguable theses statements based on the ideas and points generated. Students are encouraged to argue ideas with an informed moral conscience, free from bias, which respects Catholic values and traditions. Sentence structure and economy of diction are stressed in order to produce clear and coherent writing. After a clearly-worded thesis statement is created, students practise writing a formal essay outline, not the essay itself.

Strand(s) and Expectations
Ontario Catholic School Graduate Expectations
2c - presents information and ideas clearly and honestly and with sensitivity to others;
2d - writes and speaks fluently one or both of Canada's official languages;
3b - creates, adapts, evaluates new ideas in light of the common good;
3c - thinks reflectively and creatively to evaluate situations and solve problems;
3d - makes decisions in light of gospel values with an informed moral conscience;
4g - examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;
5e - respects the rights, responsibilities and contributions of self and others;
5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
7a - acts morally and legally as a person formed in Catholic traditions.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.02 - communicate orally using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.03 - extract information from a variety of texts used in subject classrooms;
EWV.03 - organize ideas logically and effectively in written texts such as narratives and essays;
EWV.04 - use the sentence patterns and conventions of standard Canadian English in their writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university level;
ESCV.01 - demonstrate understanding of a range of local, national, and global issues.

Specific Expectations

EOR1.02 - express, support, and elaborate a point of view in sustained discussions about classroom topics;
EOR1.04 - negotiate solutions to problems, interpersonal misunderstandings, and disputes;
EWR1.01 - write coherently on a range of academic topics, using appropriate forms;
EWR1.03 - write to analyse, interpret, and evaluate information and ideas;
EWR2.01 - use a variety of connecting words and phrases to express logical relationships between and among ideas;
EWR2.02 - use a variety of strategies to proofread, edit, and correct writing, focusing on effective style, relevant and interesting content, accurate spelling, and correct use of conventions;
EWR3.03 - use appropriately, and with a high degree of accuracy, complex syntactical structures such as the infinitives and/or the gerund as objects.

Planning Notes

- Prepare an overhead transparency of the Writing Process (see Catholic Profile ESLCO, Appendix E, A Model of the Writing Process, or Appendix 7 – The Writing Process).
- Prepare a list of controversial topics that students are interested in, e.g., the role of television, the uniform, women priests in the Church, the environment in North America, the existence of God, violence in sports, capital punishment in Canada, rap versus rock music, Canadian immigration laws, superstars' salaries, fetal rights, the legal drinking age, particular film review, etc.
- Prepare both blank and sample completed bubble sheets, graphic organizers, webbing, and research organizers (see Catholic Profile ESLCO, Appendix O, Research Organizer) for student use in brainstorming and clustering.
- Prepare overhead transparencies which explain the connection between the topic, thesis, and main points; as well as those regarding the order of points, faulty parallelism, and the formal essay outline (Appendix 1.2.2). *Essential English*, Chapters 1-9, and Chapter 30, *The Process of Composition*, Chapters 1, 2, 3, and *Critical Reading and Writing for Advanced ESL Students*, Chapters 1 and 2 are devoted to these topics. *The Process of Paragraph Writing*, Chapter 5, contains some excellent but simple formal outline samples. Prepare a brief chart which explains the difference between an informal and formal essay outline.
- Prepare reinforcement homework activities on verb gerunds and infinitives. See the above-mentioned texts, as well as *Step into Writing*, Chapter 4.
- Book the Library/Resource Centre so students can research their topics, if necessary. Prepare a list of appropriate and useful Internet sites for students (e.g., www.macleans.ca or www.cbc.ca).
- Plan a discussion of correct and safe use of the Internet, in light of school policies and Gospel values.
- Prepare checklists so students can edit their theses statements (see Appendix 1.2.1).
- Prepare rubrics for evaluation of the brainstorming and formal essay outline activities.

Prior Knowledge Required

- Requisite reading and writing skills equivalent to ESLDO
- Basic familiarity with expository writing structure and the writing process
- Research skills for reference texts or Internet use
- Dictionary and thesaurus skills

Teaching/Learning Strategies

1. The teacher introduces and/or reviews terms such as prewriting, brainstorming, webbing, graphic organizers, and clustering. Provide a completed visual sample of each type of prewriting. Students copy these terms into their personal literary glossaries.
2. The teacher or students select a controversial topic suitable to their interests and linguistic abilities. Brainstorm, as a class, using an overhead bubble sheet or thought-web. Students copy these ideas onto their individual bubble sheets.
3. The teacher then clusters these ideas by asking students which ones have something in common. Help students to create subheadings, or "umbrella words," for the groupings of ideas. Discuss with the class which arguments are the strongest or best. The teacher asks students to rewrite the cluster from strongest idea to weakest idea.
4. Students propose a thesis based on the information gathered. At this point, the teacher presents an overhead of rules for writing theses statements: present tense verbs, third person pronouns, sequential order of points presented, parallelism of points presented. Students copy these rules into their notebooks.
5. The teacher spends time introducing/reviewing the gerund and infinitive verbs in order to explain parallelism. See *Step into Writing*, Chapter 4. Assign students two exercises for homework: one to practise the use of the gerund and the infinitive, and the second to practise correcting sentences where the main points are not parallel.
6. Distribute a list of topics to students for homework, and ask them to select one that they would like to explore. Allow them to use library reference books or Internet to find more information. Discuss briefly the appropriate use of the Internet in light of school policy and Gospel values.
7. Students complete brainstorming, clustering, and writing of two potential theses statements. This may be started in class and finished for homework.
8. Students either self- or peer-edit their theses using a checklist (see Appendix 1.2.1). The teacher offers students the opportunity to polish theses and rewrite them before submission.
9. The teacher then explains the difference between an informal and formal essay outline using the board. Then the teacher introduces the formal essay outline (see Appendix 1.2.2) using an overhead transparency. Students copy these notes into their notebooks. Stress that subheadings and point-form information are required, except for the thesis statement. Ask them to use the information already gathered to complete the blank formal essay outline sheet (Appendix 1.2.3) for a possible future essay.

Assessment/Evaluation Techniques

- Brainstorming, clustering, and theses package. (Summative: EREV.03; EWV.03, .04; ESCV.01; EWR1.01, .03; 2.01; 3.03)
- Checklist to edit theses (see Appendix 1.2.1). (Formative: EWR2.02)
- Informal assessment of class discussions during lessons (Formative: EORV.02; EOR1.02, 04; ESCV.01)
- Summative assessment of formal essay outline (Summative: EWV.03, .04; EWR1.01, .03; 2.01; 3.03)

Accommodations

- Coach students to select a topic that reflects their abilities and interests.
- More linguistically advanced students should be challenged to research a topic of a more complex nature.
- Allow students working below expectations opportunities to rewrite their theses, or offer peer tutoring, in addition to extra teacher assistance.

Resources

Bonner, Margaret. *Step Into Writing*. Don Mills: Addison-Wesley, 1994. ISBN 0-8013-0160-2

Green, Brian and Sarah Norton. *Essay Essentials*. Toronto: Harcourt, Brace and Company, 1995. ISBN 0-07-551829-5

Reid, Joy M. *The Process of Composition*. Englewood Cliffs: Prentice-Hall, 1988. ISBN 0-13-723066-6

Reid, Joy M. *The Process of Paragraph Writing*. Englewood Cliffs: Prentice-Hall, 1985. ISBN 0-13-723529-1

Scull, Sharon. *Critical Reading and Writing for Advanced ESL Students*. Englewood Cliffs: Regents Prentice-Hall, 1987. ISBN 0-13-194010-4

Completed samples of bubble sheets, webbing, graphic organizers, and formal essay outlines

Appendices

Appendix 1.2.1 – Thesis Statement Editing Checklist
Appendix 1.2.2 – Formal Essay Outline note/overhead transparency
Appendix 1.2.3 – Blank Formal Essay Outline note
Appendix 7 – The Writing Process (from Catholic Profile, Grade 9 Academic, Appendix 6.1)
Catholic Profile, ESLCO, Appendix E, A Model of the Writing Process

Activity 3: How to Win Friends and Influence People – The Introduction, the Conclusion and Transitional Devices

Time: 180 minutes

Description

Students perfect their paragraph-writing skills by learning the importance of writing a dynamic introduction and conclusion to their essays. They learn strategies which promote bias-free writing and which reinforce our Catholic values and traditions. They practise several of the many strategies for writing a successful introduction and conclusion to an essay. They also learn transitional words to be used both between and within paragraphs. Other transitional devices such as repetition and synonyms are also introduced. Throughout this activity, clarity and simplicity in writing are stressed. This lesson will be revisited in other units where students are required to complete an organized piece of writing of some length.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2c - presents information and ideas clearly and honestly and with sensitivity to others;
2d - writes and speaks fluently one or both of Canada's official languages;
3c - thinks reflectively and creatively to evaluate situations and solve problems;
3e - adapts a holistic approach to life by integrating learning from various subject areas and experiences;
4b - demonstrates flexibility and adaptability;

5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
7a - acts morally and legally as a person formed in Catholic traditions.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations
EORV.02 - communicate orally using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.03 - extract information from a variety of texts used in subject classrooms;
EREV.05 - use independently a variety of strategies to build vocabulary;
EWV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
EWV.03 - organize ideas logically and effectively in written texts such as narratives and essays;
EWV.04 - use the sentence patterns and conventions of standard Canadian English in their writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university level;
ESCV.01 - demonstrate understanding of a range of local, national, and global issues.

Specific Expectations
EOR1.02 - express, support, and elaborate a point of view in sustained discussions about classroom topics;
EOR2.02 - use conventions of oral language appropriately;
ERE2.05 - take advantage of opportunities to use new words;
EWR1.01 - write coherently on a range of academic topics, using appropriate forms;
EWR1.03 - write to analyse, interpret, and evaluate information and ideas;
EWR2.01 - use a variety of connecting words and phrases to express logical relationships between and among ideas;
EWR2.02 - use a variety of strategies to proofread, edit, and correct writing, focusing on effective style, relevant and interesting content, accurate spelling, and correct use of conventions;
EWR3.03 - use appropriately, and with a high degree of accuracy, complex syntactical structures such as the infinitives and/or the gerund as objects.

Planning Notes

- The writing strategies introduced in this activity are reinforced in other units when students write expository and literary essays.
- Select a film, that contains memorable opening scenes (e.g., *Star Wars* or *Titanic*). Procure the video and cue to the opening fifteen minutes. Review and adhere to the Cancopy guidelines regarding the viewing of a film excerpt.
- Select one dynamic short story introduction, for example (e.g., "The Tell Tale Heart" by Poe) and, adhering to Cancopy regulations, photocopy a short excerpt for the students.
- Select several expository pieces that model strategies for good introduction and conclusion writing. These pieces should aid students in developing a bias-free and informed Catholic conscience. Make overhead transparencies and photocopies of these pieces. The texts, *Essential English*, Chapter 10, *The Process of Composition*, Chapter 3, and *Common Sense -A Short Guide to Essay Writing*, Chapter 2, are devoted to this topic.
- Prepare a simple overhead transparency, with examples of the strategies promoted in the texts. See Appendix 1.3.1.
- Prepare assignment for writing of an introduction and conclusion, based on the outline devised in the last activity, including a simple checklist for peer editing. See Appendix 1.3.2.

- Prepare overhead transparencies that explain the language of TRANSITION, including a review of parallelism. Include terms such as co-ordination, subordination, repetition, logic, synonyms, as well as transitional expressions. See *The Harcourt Writer's Handbook*, Chapter 18, pp. 356-357.
- Prepare transitional exercises for class. See *Essential English*, pp. 88-93, and *The Process of Composition*, Chapter 4.
- Prepare two short quizzes for students that test their knowledge, first, of the vocabulary, and second, their ability to use the transitional expressions.

Prior Knowledge Required

- Requisite reading and writing skills equivalent to ESLDO, especially writing the paragraph
- Knowledge of how to write a thesis and how to organize an exposition
- Some dictionary and thesaurus skills

Teaching/Learning Strategies

1. The teacher discusses with students why they feel a good introduction is important to any piece of print or non-print material. Students compare both print and non-print (visual, auditory) strategies by focussing on what is available to media producers that is not to writers. The teacher elicits or provides an example of a dynamic introduction to a film students might have viewed, such as *Star Wars*. While adhering to Cancopy rules, teachers present a short clip of the film *Star Wars*. Students make a list of effective strategies used. Strategies are presented and discussed informally. The teacher guides the discussion so that students understand that certain strategies promote bias-free writing and reflect more truly our Catholic values and traditions. Students take notes on these visual and auditory strategies.
2. At this point, the teacher moves to print media and asks students what a writer can do to match the dynamics of the large screen. The teacher selects a gripping introduction to read to the students, e.g., Poe's "The Tell Tale Heart". Students discuss Poe's strategies informally, in small groups or as a class.
3. Present the overhead transparencies and photocopies of the various employable strategies for writing a good introduction and/or conclusion. See Appendix 1.3.1. Students study these examples as a class or in small groups. The teacher guides students by asking them to identify the strategy employed and assess its effectiveness. The teacher creates opportunities during these discussions for students' reflections on our Catholic values and traditions.
4. Students copy new terminology such as 'anecdote' into their notebooks and glossaries.
5. Using the graded outline (returned with feedback) completed in Activity 2, ask students to prepare two different introductions and conclusions, using a different strategy for each. Review the elements of an introductory paragraph: opening remarks, the thesis statement, and main points.
6. Review the editing checklist for a sample introduction/conclusion (see Appendix 1.3.2) with students. The teacher explains language and terms. Then, peers edit the two sample introductions/conclusions, using the Checklist and adding suggestions for improvement on the back.
7. After the editing takes place, the teacher conferences, as needed, with students.
8. Students revise their introductions and conclusions, based on self-, peer-, and teacher-editing, before submission.
9. Introduce the language of TRANSITION by reviewing parallelism. Then, introduce terms such as co-ordination, subordination, repetition, logic, synonyms, as well a comprehensive list of transitional expressions, using an overhead transparency. The teacher explains the different uses of these expressions. Students copy new terminology into their notebooks and glossaries.
10. Students complete exercises on transition for homework. Correct these as a group.

Assessment/Evaluation Techniques

- Sample introduction and conclusion, based on essay outline in Activity 2. (Summative: EREV.03; EWV.01, .03, .04; ESCV.01; EWR1.01, .03; 3.03)
- Editing checklist for introduction and conclusion. (See Appendix 1.3.2). (Formative: EREV.05; EWR2.02)
- Teacher conferencing about sample introduction and conclusion. (Formative: EORV.02; EOR2.02)
- Informal evaluation of classroom discussions on strategies. (Formative: EORV.02; EOR1.02, 2.02)
- Homework exercises on transition. (Formative: EWV.03; ERE2.05; EWR2.01)
- Two-part quiz on transitional expressions – vocabulary and use. (Summative: ERE2.05; EWR2.02)

Accommodations

- Rewrite opportunities for students exhibiting a need.
- Provide peer help with writing sample introductions/conclusions and transitional exercises.
- Offer a second quiz on transitional devices if students do not grasp the concept.

Resources

Bonner, Margaret. *Step Into Writing*. Don Mills: Addison-Wesley, 1994. ISBN 0-8013-0160-2

Gaidosch, Bernie. *Common Sense: A Short Guide to Essay Writing*. Toronto: Harcourt, Brace and Company, 1994. ISBN 0-03-922903-3

Green, Brian and Sarah Norton. *Essay Essentials*. Toronto: Harcourt, Brace and Company, 1995. ISBN 0-07-551829-5

Reid, Joy M. *The Process of Composition*. Englewood Cliffs: Prentice-Hall, 1988. ISBN 0-13-723066-6

Smith, Peter J., ed. *Harcourt Writer's Handbook*. Toronto: Harcourt, Brace, 1999. ISBN 0-03-922309-4

Samples of dynamic introductions and/or conclusions

Appendices

Appendix 1.3.1 – Strategies for Writing an Effective Introduction/Conclusion note/overhead transparency
Appendix 1.3.2 – Checklist for Sample Introduction and Conclusion

Activity 4: Pearls of Wisdom – Using Research and Quotations

Time: 180 minutes

Description

Students have an opportunity to continue to refine research skills begun in ESLAO Level 1. Students select and research a topic of a personal, political, historical, or literary nature. At this point, the students' goal is to practise finding potential resources; the information found is not integrated into an essay. However, later in the unit, students are expected to either use the information collected or find and integrate other appropriate resources into their essay writing. Once students have accumulated a list of resources, they learn how to integrate quotations into their writing, as well as proper punctuation of these quotations. Finally, students learn one method of bibliographic format, with the understanding that there are several acceptable formats. All materials gathered reflect an environment free from bias and respectful of our Catholic values and traditions.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2b - reads, understands and uses written materials effectively;
2d - writes and speaks fluently one or both of Canada's official languages;
4f - applies effective communication, decision making, problem-solving, time, and resource management skills;
5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.02 - communicate orally using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.03 - extract information from a variety of texts used in subject classrooms;
EREV.06 - use a range of research strategies independently to gather information for a variety of purposes;
EWV.04 - use the sentence patterns and conventions of standard Canadian English in their writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university level.

Specific Expectations

EOR1.02 - express, support, and elaborate a point of view in sustained discussions about classroom topics;
ERE4.01 - gather information from a variety of sources, including electronic databases, web sites, and online libraries;
ERE4.03 - prepare a bibliography of print and electronic sources consulted during research;
ERE4.04 - acknowledge borrowed information, ideas, and quotations.

Planning Notes

- These writing strategies are reinforced in other units when students write expository and literary essays which require research and/or textual references.
- Consult the following sources: *Essential English*, Chapter 22, Writing a Research Paper, Chapter 23, Researching Your Subject, Chapter 24, Documenting Your Research; *Critical Reading and Writing for Advanced ESL Students*, Chapter 9, Learning to Do Research; and *The Process of Composition*, Chapter 9, Writing the Research Paper, as well as school research guides for student use. It is best to present the bibliographic format generally expected by the school.
- If a school research guide is not available for student purchase, prepare a booklet for students which they can later use in the mainstream English classroom. If there is no consistent policy in effect regarding research skills and bibliographic format in the English Department, then choose a recognized format such as the Modern Language Association Format (MLA), American Press Association Format (APA), or the Kate Turabian format. If there is no consistent format, then see *Essay Essentials*, C. 24, Documenting Your Research, pages 228-235. Prepare an overhead transparency of a sample Works Cited or Works Consulted page for students, which includes both print and electronic sources.
- Prepare four or five large manilla envelopes that each contain one scrambled bibliographic entry. Print one word or punctuation (a comma or a period) on a card – one envelope/group.

- Prepare a generic research assignment which includes topics/issues for students of a personal, political, religious, moral, historical, or literary nature, and which requires students to find textbook, reference, and electronic materials. Make photocopies of research sources organizers, print and web sites (see Catholic Profile, ESLC0, Appendices P and S). The research assignment should include all the steps involved in this activity: research, record, write, and cite. Prepare a rubric that explains the evaluation of this assignment.
- Prepare photocopies and an overhead transparency of two paragraphs. One paragraph includes a short while the other includes a long prose quotation with parenthetical references. Include a paragraph from the literature studied this semester and a paragraph on a non-literary topic, so students can see the difference.
- Prepare an overhead transparency and photocopies which contain a list of rules for students on how to integrate, punctuate, and source both short and long prose quotations. Consult *Essential English*, C. 24, Documenting Your Research, *Critical Reading and Writing For Advanced ESL Students*, pages 333-335; and *The Process of Composition*, pp. 208-209.
- Prepare an overhead which explains plagiarism and how to avoid it. Plan a discussion of Christian ethics and values at this time.
- Book the Library/Resource Centre and librarian services, if available.
- Assemble a list of school and community resources that students can also access for their assignment. This should include a suitable catechism (e.g., *Catechism of the Catholic Church*).

Prior Knowledge Required

- Requisite reading and writing skills equivalent to ESLDO
- Knowledge of how to write a topic sentence and use an example to substantiate it
- Library and research skills

Teaching/Learning Strategies

1. Distribute the research skills booklets and review the vocabulary of the different type of sources – print: books, the Bible, encyclopedia and reference texts, periodicals, brochures, and electronic: CD-ROM, Internet sites, and videos. The ESL teacher or librarian may give this presentation. Students copy this terminology into their glossaries.
2. The teacher reviews the specific information needed to record each source. The teacher distributes blank research sources organizers (see ESLCO Appendices P and S).
3. Students then organize themselves into groups of three or four. Each group is given a manilla envelope which contains a series of cards. On each card is printed either one word or punctuation mark that forms part of a bibliographic entry. Students first record their information on the research sources organizer. Then students race to unscramble these cards. The first group to bring up the cards to the front and display them at the board is the winner.
4. Present students with a list of topics, varied in nature – personal, political, religious, moral, historical, literary, etc. The teacher guides students in their selection of topics to help them cultivate a larger sensitivity to our Catholic society and traditional Christian values. The teacher also encourages each student to select a different topic, so that a variety of resources is used. Students research their topics in the Library/Resource Centre and/or interview school or community resources for information. Sources are recorded on the organizers.
5. Using the information on the research sources organizer, students produce a Works Cited sheet, for homework, which includes a variety of print and non-print materials. The teacher emphasizes the importance of neatness and format; students are encouraged to use a word processor to complete the task. Students submit this page with their written report.
6. Students bring two or three of their sources to class (if an Internet site is used, students bring a one-page printout of information; if an interview took place, a tape of the dialogue which transpired).

7. Using an overhead transparency and photocopies, the teacher explains that short and long prose quotations are punctuated differently in an expository piece. Demonstrate the differences in punctuation. Students are given a scrambled sample exercise containing both short and long quotations, and are asked to rewrite the passage. Students may work alone or in pairs. An overhead of the correct passage is presented.
8. The teacher then explains what plagiarism is, using an overhead transparency. Students copy this into their notebooks. The teacher further explains that copying materials directly, without acknowledging the sources, contravenes our set of Christian values and beliefs.
9. The teacher explains the terms footnote/endnote and parenthetical references, using an overhead transparency. Students copy these into their notebooks and personal Glossaries. The teacher explains how to cite a source by using a parenthetical reference. Present an overhead transparency of appropriate or acceptable phrases used to introduce quotations. The teacher also explains that some elaboration of the quotation must either precede or follow it. Photocopies of a simple paragraph, which contains both short and long quotations, are distributed and studied as a class. See *Essential English*, C. 24, Documenting Your Research.
10. Students select one short and one long quotation from resources brought to class or others recorded on their research sources organizers to incorporate into a short report which includes the polished Works Cited page. A teacher-created rubric explaining evaluation of the paragraph, quotations, and Works Cited page is presented.

Assessment/Evaluation Techniques

- Informal observation of group and pair skills during scrambled bibliographic entry and punctuation activities. (Formative: EORV.02; EOR1.02)
- Research sources organizers to evaluate research skills. (Formative and summative: EREV.03, .06; ERE4.01)
- Report which features two quotations and Works Cited page. (Formative: EREV.03, .06; EWV.04; ERE4.01, 4.03, 4.04)

Accommodations

- Rewrite opportunities for students where appropriate.
- Provide peer help with search for sources and the Works Cited page.

Resources

Catechism of the Catholic Church. Toronto: Double Day, 1995. ISBN 0-89845-396-8

Green, Brian and Sarah Norton. *Essay Essentials*. Toronto: Harcourt, Brace and Company, 1995. ISBN 0-07-551829-5

Reid, Joy M. *The Process of Composition*. Englewood Cliffs: Prentice-Hall, 1988. ISBN 0-13-723066-6

Scull, Sharon. *Critical Reading and Writing for Advanced ESL Students*. Englewood Cliffs: Regents Prentice-Hall, 1987. ISBN 0-13-194010-4

School research guides

Appendices

Catholic Profile, ESLCO, Appendix P – Research Sources Organizer, Print
Catholic Profile, ESLCO, Appendix S – Research Sources Organizer, Web Sites

Activity 5: The Many Faces of Persuasion – Methods of Development

Time: 240 minutes

Description

Through essay models, students learn that there are various ways to develop an essay. These models include essays written primarily by description, narration, example/illustration, comparison/contrast, process, classification, and cause and effect. While there is insufficient time to practise writing lengthy essays which employ all of these methods, students learn to identify these strategies throughout the course. Students practise writing paragraphs which utilize these different methods of developing an argument, while reflecting and actively engaging in personal, moral, and social justice issues from a Catholic perspective. Students also learn that certain methods of development can be used to promote social and moral bias and, as such, are taught to carefully choose their purpose before beginning to write. In Activity 6 students choose one of these methods to develop their own argumentative or persuasive essay.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2c - presents information and ideas clearly and honestly and with sensitivity to others;
2d - writes and speaks fluently one or both of Canada's official languages;
3c - thinks reflectively and creatively to evaluate situations and solve problems;
4b - demonstrates flexibility and adaptability.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EORV.02 - communicate orally using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.03 - extract information from a variety of texts used in subject classrooms;
EWV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
EWV.03 - organize ideas logically and effectively in written texts such as narratives and essays;
EWV.04 - use the sentence patterns and conventions of standard Canadian English in their writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university level.

Specific Expectations

EOR1.02 - express, support, and elaborate a point of view in sustained discussions about classroom topics;
EOR1.04 - negotiate solutions to problems, interpersonal misunderstandings, and disputes;
ERE2.05 - take advantage of opportunities to use new words;
EWR1.01 - write coherently on a range of academic topics, using appropriate forms;
EWR1.03 - write to analyse, interpret, and evaluate information and ideas;
EWR2.01 - use a variety of connecting words and phrases to express logical relationships between and among ideas;
EWR2.02 - use a variety of strategies to proofread, edit, and correct writing, focusing on effective style, relevant and interesting content, accurate spelling, and correct use of conventions.

Planning Notes

- Select several expository pieces that model essay development using: description, narration, example or illustration, comparison/contrast, process, classification, and cause and effect. Make overheads and copies. If available, a text may be used. *The Process of Paragraph Writing*, Chapters 6, 7, and 8, offers excellent models of paragraphs developed by using process, explanation, comparison/contrast, and cause/effect. *Critical Reading and Writing for ESL Students* is also an excellent resource organized by methods of development. The texts, *Essential English* (Unit 4: Developing the Essay) and *The Act of Writing* are also devoted to this topic.
- Prepare a short overhead of each of the methods of development that outlines its key features.
- Prepare short homework assignments that require students to write paragraphs which model the methods of development. Choose topics that allow students to explore their interests and draw on the cultural diversity of the class. Prepare a consistent rubric which evaluates the effectiveness of the chosen method, the coherence of the topic sentence, and conventions of language and grammar (see Appendix 1.5.1).
- Prepare a peer-editing exercise to reinforce editing skills.
- Plan conference time with students in order to discuss each paragraph.
- Have samples of essays using the modelled methods of development on hand to assist students experiencing difficulty.
- Prepare a reading quiz where students read paragraphs and identify which dominant method of development is employed in each.

Prior Knowledge Required

- Requisite reading and writing skills equivalent to ESLDO
- Knowledge of how to write a thesis and how to organize an exposition
- Dictionary and thesaurus skills

Teaching/Learning Strategies

1. The teacher explains to students that while no method of development is exclusive, there usually is one dominant strategy used in an essay. Using a prepared overhead, introduce the methods of development: description, narration, example or illustration, comparison/contrast, process, classification, and cause and effect. Other methods may also be presented at the teacher's discretion.
2. Students copy the methods into their notebooks and personal glossaries.
3. Invite students, either as a class or in small groups, to speculate where certain methods would be appropriate, e.g., descriptive writing in travel brochures, classifieds, or poetry; narrative writing in a Bible passage, novels, and children's books; cause and effect writing in feature articles in a local newspaper or Canadian magazine; process articles in how-to-books; analogy writing in the Bible parables. The teacher guides the discussion so students understand that certain methods of development promote social and moral bias; therefore, they, as writers, must be aware of their purpose in presenting their arguments.
4. The teacher organizes the week into a series of Socratic lessons on each method. The teacher presents the overhead and photocopies of each method. Introduce simple guidelines to students that explain how to employ the given strategy. Students copy the guidelines into their notebooks.
5. The teacher discusses the effectiveness of each method by focussing on the primary thesis developed in the paragraph. The discussion is guided so that students are given an opportunity to discuss a wide variety of topics, personal, social, and academic, within a Catholic framework. Students are encouraged to reflect on their Catholic values and conscience in our diverse world.
6. Organize these activities so that there is a follow-up homework activity where students practise the new strategy studied in class. Limit students' writing to one paragraph per day to facilitate prompt and immediate feedback.

7. Organize peer editing groups or pairs so that the beginning of class is spent with students editing each others' paragraphs. Conference with students while editing is taking place. The teacher then offers an opportunity to revise and rewrite the paragraphs for the following day.
8. At the end of the week, students write a short quiz in which they read paragraphs and identify the dominant method of development employed in each.
9. Students select their best paragraph to include in their writing folder.

Assessment/Evaluation Techniques

- Informal evaluation of class discussions (Formative: EORV.01, .02; EOR1.02, .04)
- Model paragraphs, one for each strategy introduced (see Appendix 1.5.1). (Summative: EWV.01, .03, .04; EWR1.01, .03, 2.01)
- Editing checklist for peers (Formative: ERE2.05; EWR2.02)
- Teacher conferencing – checklist of suggestions and improvements in final drafts (EORV.01, .02; EWR2.02)
- Short reading quiz on methods of development (Summative: EREV.03)

Accommodations

- Provide rewrite opportunities for students where need arises.
- Organize peer help with writing and editing paragraphs.

Resources

Bible

Catechism of the Catholic Church. Toronto: Double Day, 1995. ISBN 0-89845-396-8

Conrad, Ronald. *The Act of Writing*. Toronto: McGraw-Hill, 1995. ISBN 0-07-551829-5

Green, Brian and Sarah Norton. *Essay Essentials*. Toronto: Harcourt, Brace and Company, 1995. ISBN 0-07-551829-5

Kellow, Brian and John Krisak. *Essays, Thought and Style*. Scarborough: Prentice-Hall, 1987. ISBN 0-13-283573-8

Kellow, Brian and John Krisak. *Matters of Fact*. Scarborough: Prentice-Hall, 1992. ISBN 0-13-560871-6

Kellow, Brian and John Krisak. *Prose: Short Forms*. Scarborough: Prentice-Hall, 1990. ISBN 0-13-715301-5

Reid, Joy M. *The Process of Composition*. Englewood Cliffs: Prentice-Hall, 1988. ISBN 0-13-723066-6

Scull, Sharon. *Critical Reading and Writing for Advanced ESL Students*. Englewood Cliffs: Regents Prentice-Hall, 1987. ISBN 0-13-194010-4

Any essay anthology organized by methods of development

Appendix

Appendix 1.5.1 – Writing Assessment Rubric for Paragraph Writing

Activity 6: Making Your Point – The Persuasive Essay

Time: 240 minutes

Description

Activity 6 is a culminating activity in which students apply their knowledge gained throughout the unit. Students create, adapt, and evaluate new ideas in light of the common good by employing terms, concepts, information, and strategies learned from previous activities. Students use the writing process to write a persuasive essay. Students are encouraged to write an essay free from social and moral bias and reflecting Catholic values and traditions. Students review the new words entered into their literary glossaries.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2c - presents information and ideas clearly and honestly and with sensitivity to others;
2d - writes and speaks fluently one or both of Canada's official languages;
3b - creates, adapts, and evaluates new ideas in light of the common good;
4b - demonstrates flexibility and adaptability;
4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;
5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.02 - communicate orally using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.03 - extract information from a variety of texts used in subject classrooms;
EWV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
EWV.02 - use the writing process independently to produce a final written or electronic version of an essay or a piece of creative writing;
EWV.03 - organize ideas logically and effectively in written texts such as narratives and essays;
EWV.04 - use the sentence patterns and conventions of standard Canadian English in their writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university level.

Specific Expectations

EOR2.02 - use conventions of oral language;
ERE2.05 - take advantage of opportunities to use new words;
ERE4.01 - gather information from a variety of sources, including electronic databases, web sites, and online libraries;
ERE4.03 - prepare a bibliography of print and electronic sources consulted during research;
ERE4.04 - acknowledge borrowed information, ideas and quotations;
EWR1.01 - write coherently on a range of academic topics, using appropriate forms;
EWR1.03 - write to analyse, interpret, and evaluate information and ideas;
EWR2.01 - use a variety of connecting words and phrases to express logical relationships between and among ideas;
EWR2.02 - use a variety of strategies to proofread, edit, and correct writing, focusing on effective style, relevant and interesting content, accurate spelling, and correct use of conventions;
EWR2.05 - take advantage of opportunities to use new words.

Planning Notes

- The teacher prepares a comprehensive list of essay topics which help to develop an informed Catholic conscience. These topics should include current issues in a Christian context and be of interest to teens. Topics should be of value to students' development as responsible, moral, Catholic members of our world (e.g., smoking; capital punishment in Canada; women priests in the Church; teen pregnancy; the drinking age; mandatory military service in Canada; the Young Offenders Act; the Charter of Rights and Freedoms; Canadian immigration laws; the role of teens in the Catholic Church; gun laws; Ontario schools' Code of Conduct; changes in Ontario education; the role of technology; global warming; Catholic schools versus public schools, the school uniform; fetal rights, the rights of the adoptee, etc.).
- Students' first major essay should draw on the knowledge and skills acquired and refined throughout this unit. The teacher should carefully lead students through the steps of research, planning, editing, revising, and publishing. Make an overhead of The Writing Process reference sheet (See Appendix E – A Model of the Writing Process, Catholic Profile ESLCO; or Appendix 7 – The Writing Process – Catholic Profile Grade 9 English Academic, page vi – Appendix 1-6.1)
- Prepare a clear assignment sheet that lists the steps students must complete – including research, brainstorming, clustering, writing variables, outline, first draft, second draft, and final draft with revisions. Instruct students to clearly select one of the methods of development (Activity 5) in order to develop their essays. The essay should be a maximum of 500 words. Include instructions to students regarding their selection of appropriate topics which respect our Catholic values and traditions.
- Students work in the school or local library to gather information and data from at least one print and one non-print source. Students are encouraged to use the research gathered in Activity 4; however they may select a new topic. If they select a new topic, the research steps followed in Activity 4 must be repeated.
- Remind students of the proper use of the Internet, reviewed in Activity 4. Discuss ethics and Catholic values in their use of Internet.
- To facilitate this activity, students should use various checklists in the editing process. See Appendix 7 – Essay Checklist; Appendix 7.4 – Research Project Checklist; and Appendix 7 – Writer's Checklist for Revising Your Paper.
- Organize peer editing groups or pairs. Collect useful texts or materials which reinforce the skills of the editing process: addition, deletion, elaboration, reorganization, revision, substitution. Good choices are *The Process of Composition* and *Essay Essentials*.
- If possible, the teacher should arrange for peer tutors to assist students, or for students to attend revision workshops outside classroom time.
- Prepare an expository essay writing rubric. (See Appendix 1.6.1 – Expository Essay Rubric; or Appendix 7 – Writing Assessment Rubric.)
- Prepare a summative popular game to review the glossary terms collected in this unit. Prepare a handout for students which outlines this evaluation – either a group activity where each group makes up questions based on a category (homework), or a teacher-directed activity in which students study the terms at home and play the game for points/marks.
- Prepare the Drama Terminology for the next unit of study (see Appendix 2.1.1).

Prior Knowledge Required

- Knowledge of the concepts taught and reviewed in Unit 1, Activities 1, 2, 3, 4, 5
- Knowledge of how to write a thesis and how to organize an exposition
- Knowledge of the writing process
- Research, dictionary, and thesaurus skills

Teaching/Learning Strategies

1. The teacher distributes the Essay Writing Assignment which includes all of the steps of the writing process. These steps, along with the Evaluation of the final product (see Appendix 1.6.1 or Appendix 7), are explained in detail.
2. Students may either use the topic developed into a thesis and outline in Activity 3, and/or researched in Activity 4, or select from a prepared list of controversial topics such as:
   - School uniforms are a good idea.
   - Women should be allowed to be priests in the Catholic Church.
   - Sports today are too violent.
   - The Catholic Church is alive and well with Canadian teens.
   - Canada should continue to allow open immigration.
   - Television has a positive/negative influence on people.
   - Canadian teens should complete one year of military service after high school.
   - Ontario should continue to fund two major educational systems, the Catholic and the Public.
   - Canada is a great place to live.
   - ________________ is the best/worst film/novel ever made.
   - Adoptees should/should not be allowed to know who their biological parents are.
   - ___________ music promotes/does not promote Christian values and beliefs.
3. Students must research both the pros and cons of their topics before selecting their viewpoint. The teacher guides students so that they arrive at a thesis which is free from moral or social bias, and which respects our Catholic values and traditions. Students should use at least one print and one non-print source, making notes from each. The teacher should encourage students to employ the research already gathered in Activity 4, but if students do not have three to five pages of research (500 words), they may change their topic or do extra work. Students complete a brainstorming or prewriting chart which includes both sides of the argument.
4. After the research has been gathered, students cluster their ideas and write a formal outline which includes their thesis and main points. Students may utilize the formal outline and bibliography completed in Activity 3. Students are instructed to select one of the methods of development and determine all of their writing variables before writing the essay.
5. The teacher conferences with students about their outlines while editing groups meet. Students are given an opportunity to rewrite their theses, if necessary.
6. Students write the first drafts of their 500-word essays. Students must include some of the research found. At least one short and one long prose quotation are included in the essay.
7. Students self-edit their work, using a checklist. (See Appendix 7.)
8. The teacher organizes peer-editing groups. Students use a checklist to peer-edit each others' work. (See Appendix 7.)
9. The teacher conferences with students while the editing groups are working.
10. Students write the second draft. Editing and teacher-conferencing are repeated. Suggestions for final revision are given.
11. Students write the final draft, respecting all instructions regarding proper format for a title page, pagination, and works cited.
12. The teacher directs a game to review and evaluate the glossary terms collected in this unit. Students are asked to review the terms at home and then use their information to play the game. Depending on time, this may be a group-created or teacher-created game. Students receive points/marks for correct answers.
13. In preparation for Unit 2, for homework, students read, learn, translate into their first languages, and include in their glossaries, drama terminology. (See Appendix 2.1.1.)

Assessment/Evaluation Techniques

- Expository essay rubric. (Appendix 1.6.1) (Summative: EWV.01, .03, .04; ERE2.05, 4.01, .03, .04; EWR1.01, .03; 2.01)
- Editors' checklists. (Appendix 7 - Essay Checklist; Appendix 7 - Research Project Checklist; Appendix 7 - Writer's Checklist for Revising Your Paper) (Formative: EWR2.02)
- Informal evaluation of conference skills (Formative: EORV.02; EOR 2.02)
- Glossary game (Formative: ERE2.01, 2.05)

Accommodations

- Rewrite opportunities for students where need arises.
- Provide peer help with writing or additional teacher conferences outside classroom time, as needed.
- Allow extra time for students working below expectations.

Resources

Green, Brian and Sarah Norton. *Essay Essentials*. Toronto: Harcourt, Brace and Company, 1995.
ISBN 0-07-551829-5

Reid, Joy M. *The Process of Composition*. Englewood Cliffs: Prentice-Hall, 1988. ISBN 0-13-723066-6
Sample persuasive essays, research guide booklet, dictionaries, thesauruses

Appendices

Appendix 1.6.1 – Expository Essay Rubric
Appendix 7 – Essay Checklist (from Catholic Profile, Grade 9 English Applied, Appendix F)
Appendix 7 – Research Project Checklist (from Catholic Profile, Grade 9, English Applied, Appendix G)
Appendix 7 – Writer's Checklist for Revising Your Paper (from Catholic Profile, Grade 9 English Academic, Appendix 6.2)
Appendix 7 – Writing Assessment Rubric (from Catholic Profile, Grade 9 English Applied, Appendix A)

Unit 2: “The Play’s the Thing” – Drama

Time: 20 hours

Unit Description

The drama unit exposes students to the elements of performance, as well as to a cultural and historical study of theatre. Students analyse and respond to a modern play by reading, answering questions, producing a literary essay, and staging a scene. In addition, students learn theatre vocabulary. To enhance students’ understanding of staging a play, they attend and respond to a theatrical performance in the community. As well, a selection of Shakespearean passages exposes the students to Elizabethan English. Students analyse a variety of social contexts, biases, themes, and historical eras to understand the mores of the time, the appropriate style of language, conventions, and cultural references. Through these activities students have the opportunity to evaluate the inherent values and beliefs of the play being studied, those of the Catholic Church, as well as to ponder their own beliefs and society’s values as they relate to Christian living.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: OSCGE 1c, d, j, 2a, b, c, 3c, e, f, 4a, f, 5a, e, g, 6b, c, 7b, c, e, f, g.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations: EORV.01, .02, .03, .04; EREV.01, .03, .04, .05, .06; EWRV.01, .02, .03, .04; ESCV.01, .02.

Specific Expectations: EOR1.01, .02, .03, .04, 2.01, .02, 3.01, .02, 4.01; ERE1.01, .02, .03, .04, .05, 2.01, .05, 3.01, .02, .05, 4.04; EWR1.01, .03, 2.01, .02, 3.01, .03; ESC1.02, 2.01.

Activity Titles (Time + Sequence)

Activity 1	Around the World in Two Classes	120 minutes
Activity 2	A Bard’s Eye View	120 minutes
Activity 3	The Language of Conflict	60 minutes
Activity 4	In the Beginning…	180 minutes
Activity 5	A Conflict on the Streetcar	120 minutes
Activity 6	Telling the Truth? – Cruel Intentions	240 minutes
Activity 7	An Essay Named Streetcar	120 minutes
Activity 8	“All the World’s a Stage”	120 minutes
Activity 9	Exit…Stage Left	120 minutes

Unit Planning Notes

- The play selected for this unit is *A Streetcar Named Desire* by Tennessee Williams, chosen specifically for the simplicity of twentieth-century English language, the multicultural North American setting, the issue of abuse, and the Christian concepts of forgiveness, compassion, and moral living. However, the teacher is encouraged to make an alternate choice with preference given to Canadian literature or literature representing the students’ backgrounds. Here is a list of Canadian contemporary playwrights worth investigating: Michel Tremblay, Michel Marc Bouchard, Francois Archambault, Kimberley Orton, R.H. Thomson, Jason Sherman, Rex Deverell, Rahul Varma, Judith Thompson, Rachel Wyatt, John Mighton, and Daniel MacIvor.

- The teacher should check the school Library/Resource Centre for books on the history of theatre which contain maps, pictures of stage productions, costumes, and make-up techniques that support the class activities.
- Some common classroom art supplies for the making of trophies/awards are needed.
- The teacher should book the school stage or drama room, if available, for staging scenes. In addition, the school AV technician could help with lighting. Some prior thought needs to be given to props and costumes.
- Community theatres should be called for a list of theatrical productions during the season; the teacher should choose a suitable play for the age group, language proficiency, and thematic appropriateness. If going to the theatre is not feasible, then a school play or videotape of a Shakespearean or modern play is a good alternative. The film version of *A Streetcar Named Desire* follows the study of the play very well.
- Transportation to and from the theatre needs to be priced and booked.
- Safety practices regarding the use of electrical equipment (camcorder, lights, extension cords, and microphones) and bus and street safety while on a field trip need to be addressed.
- Fund raising activities could be considered if the cost of the theatre ticket and transportation is too high for the students, but the teacher needs approval from school administration.

Prior Knowledge Required

- Students should have achieved academic skills and English language proficiency equal to ESLDO (Level 4).
- Students need familiarity with note taking, answering questions through written analysis, co-operative group work, and the structure of the five-paragraph essay.

Teaching/Learning Strategies

Students are given the opportunity to work independently, with partners, in small groups, and with the whole class. Teachers initiate brainstorming, conferencing, critical viewing/listening, essay writing, field trip, group discussions/debate, homework, issue-based analysis, journal/log writing, modelling, note taking, oral presentations, peer teaching, roleplay, rehearsal/repetition/practice, and visual/graphic organizers.

Assessment and Evaluation

Diagnostic, formative, and summative types of assessment are used as well as a broad range of strategies such as in-class question/answer, organizer/table, essay, self-reflection, presentation, in-class discussion, and creation of product. Assessment tools include rating scale, checklist, and anecdotal comment.

Resources

The Bible

Brockett, Oscar G. *History of the Theater* (Fifth Ed.). Newton: Allyn and Bacon, Inc., 1987. ISBN 0-205-10487-8

Fox, Levi. *The Shakespeare Handbook*. Boston: G.K. Hall and Co., 1987. ISBN 0-8161-8905-6

Loxton, Howard. *The Arts: Theater*. Austin: Steck-Vaughn Co., 1990. ISBN 0-8114-2359-X

Shakespeare, William. Assorted works (excerpts) and simplified, modern English versions.

Students. Their personal exposure to theatre and knowledge of their cultural mores.

Sunderman, Marlies. ASAP: A School-Based Anti-Violence Program. London Family Court Clinic, 1994.

The Holy See. *Catechism of the Catholic Church*. New York: Bantam Doubleday Dell Publishing Group, Inc., 1995. ISBN 0-385-47967-0

Williams, Tennessee. *A Streetcar Named Desire*. New York: (Signet) Penguin Books USA Inc., 1974. ISBN 0-8124-1779-8

Activity 1: Around the World in Two Classes

Time: 120 minutes

Description

Students explore the elements and history of drama, world-wide, through a co-operative group activity. They begin to understand the similarities in the development of drama and the cultural differences, as well as the impact of politics and religion on this art form. Students add new vocabulary/literary terms dealing with drama and staging a play to their personal glossary, relate personal exposure to theatre in their first cultures, become aware of careers in the theatre, and prepare a homework assignment synthesizing information from the group work.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2b – reads, understands and uses written materials effectively;
2c – presents information and ideas clearly and honestly and with sensitivity to others;
4f – applies effective communication, decision-making, problem solving, time, and resource management skills;
5a – works effectively as an interdependent team member;
5e – respects the rights, responsibilities and contributions of self and others;
7f – respects and affirms the diversity and interdependence of the world's peoples and cultures;
7g – respects and understands the history, cultural heritage and pluralism of today's contemporary society.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.02 – communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
ESCV.02 – learn effectively in a wide variety of teaching and learning situations.

Specific Expectations

EOR1.03 – communicate orally for a variety of education and career-related purposes;
EOR1.04 – negotiate solutions to problems, interpersonal misunderstandings, and disputes;
ERE1.01 – use knowledge of the personal, historical, and cultural backgrounds of authors and audiences to explain themes, situations, and characters represented in texts;
ERE1.02 – demonstrate understanding of some cultural references in Western and Canadian literature;
ERE2.01 – use a variety of strategies to determine the meaning of unfamiliar words;
ERE2.05 – take advantage of opportunities to use new words;
ERE3.02 – identify characteristic elements of a range of literary genres;
EWR1.03 – write to analyse, interpret, and evaluate information and ideas;
ESC1.03 – participate effectively in the full range of learning and teaching situations in school.

Planning Notes

- Materials: bristol board or cardboard/coloured paper, markers, scissors, masking tape or stapler/tacks, classroom wall or bulletin board, string/yarn, eight manila envelopes, a copy of Appendix 2.1.2 – History of the Theatre (cut up into sections according to headings).
- The teacher should make available visual aids:
  - maps (Ancient Greece 325 BC; Roman Empire 395 AD showing the division of Western and Eastern Empire; Moslem Empire 700 AD; India, Southeast Asia, China and Japan of today).
  - library books containing pictures/drawings of theatres/stages, costumes, masks, make-up techniques (of historical and international flavour).
- Label eight manila envelopes as follows: Origins/Occasions, Theatres/Stages, Actors/Actresses, Types of Plays, Costumes, Make-up and Props, Themes, Music/Dance and Gestures. After copying Appendix 2.1.2 – History of the Theatre, the teacher cuts up the different sections/squares of information and places them into the appropriate envelope.
- Inquire about and incorporate students' personal exposure to theatre (from their first cultures) in discussions and class work.
- Review or teach bias (gender, age, cultural, religious) and tie it into the discussion and class work of the history of dramatic arts (e.g., the exclusion of women as actors).
- Arrange classroom desks into eight centres.
- Students come prepared with vocabulary/literary terms pertaining to drama listed/written/included in their personal glossaries, translated into their first language if necessary, learned and understood.
- The teacher should be prepared to review co-operative group work skills especially for newly arrived students who have not taken any previous ESL/ELD courses.
- Prepare a checklist for assessment of co-operative group work skills and accurate completion of timeline task or use and adapt tools in this and other ESL/ELD Course Profiles.
- Prepare a marking scheme for the list of comparisons and contrasts (Step 8).
- Access the Ministry Profile for Dramatic Arts for additional information and ideas.
- Check out special performances and festivities each March for World Theatre Day (March 27). In 2000, a Canadian playwright, Michel Tremblay, was given the honour of writing the international message in which he states that the modern role of theatre is "to accuse. Denounce. Provoke. Disturb." Thus, students need to realize that theatre exposes injustice in societies, reveals the essence of being human, "questions, undermines, and changes the status quo." The role of the audience is to be self-critical: "capable of being moved as it recognizes its own turmoils and troubles, and able to weep for and laugh at itself."(Crew, R. "World Theatre Day unites all humanity." *The Toronto Star*, Section J [March 25, 2000]: 13.)

Prior Knowledge Required

- Basic understanding of time delineation into BC (Before Christ or BCE, Before Common Era) and AD (Anno Domini or CE Common Era)
- Familiarity with co-operative group work skills
- Basic awareness of world geography

Teaching/Learning Strategies

1. The teacher prepares a date- or timeline on a wall or bulletin board in the classroom by cutting bristol board (cardboard or coloured paper) into 10 x 5 cm portions, and writing the following dates using markers: 1500 BC, 1000 BC, 800 BC, 400 BC, 0, 100 AD 300, 500, 700, 900, 1100, 1300, 1500, 1700, 1900. An option is to take string or yarn and under each date tape/pin/extend it vertically to the floor/bottom of bulletin board.

2. Students arrange themselves into groups of two to four (depending on the size of the class) at the eight centres. The teacher could decide the grouping, giving careful consideration to personalities (outgoing/introverted), leadership, cultural sensitivities, gender issues, and oral language proficiency/comfort level.
3. Students, with teacher guidance, review co-operative group work skills.
4. Students show the teacher their personal glossaries wherein they have included new terms dealing with drama (as prior homework) and have an opportunity to ask for additional clarification (see Appendix 2.1.1 – Drama Terminology).
5. The teacher draws a web diagram with the word Theatre in the center circle on the board and students do the same in their notebooks. Students are encouraged to draw upon their knowledge and personal exposure to theatre from their first cultures.
6. Students discuss and complete the web diagram with teacher assistance making sure to include the following information:
   - locations: theatre building, street, garden, auditorium, corner of a classroom;
   - types of dramatic performances: plays, puppet shows, opera, ballet;
   - artistic elements: acting, music, dance, costumes, make-up, sets;
   - technical elements: special effects, lighting, laser, sound, computerized controls;
   - purpose: to tell a story, amuse, frighten, enlighten, make you think;
   - differences from TV/film: you are there, a group feeling that intensifies your reactions/emotions, two-way communication (you and actors), no two theatrical performances are exactly the same, photographic realism not attempted as theatre is the combination of the performance and your imagination;
   - origins: prehistoric peoples probably acted out thoughts and feelings before they had language for communication, early hunters dressed as animals for rituals perhaps to create magic, in many cultures folk plays and dances were a part of ancient rites symbolic of sacrifice and rebirth.
7. The teacher then draws students' attention to the wall/bulletin board with the timeline and explains that they will open the envelopes at the eight centres and read, organize, and place the information on the timeline. Each piece of paper in the envelope/shoe box contains a country/empire or geographic region, a date, one of the eight headings (same as on the envelope), and information about the history and development of theatre.
8. When all the information (pieces of paper) have been placed on the timeline, students scan the data and complete an individual written assignment consisting of a list of ten similarities and five differences in the development of theatre cross-culturally (world-wide). Make sure to point out the impact of religion on theatre (support or suppression), times of political unrest or stability (theatre thrive), as well as bias.

Assessment/Evaluation Techniques

- The teacher observes and assesses students' knowledge and understanding of theatre/drama using a web diagram. (Diagnostic: ERE1.04; 2.05; 3.02)
- The teacher observes and evaluates co-operative group skills and timeline task completion using a teacher-prepared checklist. (Formative: EOR1.03, .04; ERE2.01, .05; ESC2.01)
- The teacher evaluates students' comparisons/contrasts of international theatre development using a teacher-prepared marking scheme. (Summative: ERE1.01, .02; EWR1.03)

Accommodations

- Consider students' ability to achieve expectations, language fluency, or orientation (new arrivals) and group with students able to provide direction and support.
- Students capable of enrichment could assist the teacher in researching/preparing the information for the manila envelopes (history of the theatre).

Resources

Brockett, Oscar G. *History of the Theater* (Fifth Ed.). Newton: Allyn and Bacon, Inc., 1987.
ISBN 0-205-10487-8

Crew, R. "World Theatre Day unites all humanity." *The Toronto Star*, (March 25, 2000): 13.

Fox, Levi. *The Shakespeare Handbook*. Boston: G. K. Hall and Co., 1987.
ISBN 0-8161-8905-6

Loxton, Howard. *The Arts: Theater*. Austin: Steck-Vaughn Co., 1990.
ISBN 0-8114-2359-X

Appendices

2.1.1 – Drama Terminology
2.1.2 – History of the Theatre

Activity 2: A Bard's Eye View

Time: 120 minutes

Description

In this activity, students explore the life and times and works of William Shakespeare as well as become familiar with Elizabethan English. Students work individually and in small groups, brainstorm, discuss, make oral presentations, take notes, complete a cloze exercise, and write a letter. With selected passages from Shakespeare's plays, students have a chance to reflect upon the transition from adolescence to adulthood which often causes conflict between the individual's wants and the values and desires of the family and hopefully results in moral maturity. Catechism of the sacrament of matrimony is explored.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

1j – recognizes that "sin, human weakness, conflict and forgiveness are part of the human journey" and that the cross, the ultimate sign of forgiveness, is at the heart of redemption;
4g – examines and reflects on one's personal values, abilities, and aspirations influencing life's choices and opportunities;
6c – values and honours the important role of family in society;
7c – seeks and grants forgiveness.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.01 – initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EREV.03 – extract information from a variety of texts used in subject classrooms;
EWRV.02 – write in a variety of forms, adopting a voice suitable for the intended audience;
ESCV.01 – demonstrate understanding of a range of local, national, and global issues.

Specific Expectations

EOR1.01 – make effective presentations on classroom topics, with some teacher guidance;
EOR3.02 – discuss and analyse instances of miscommunication;
ERE1.03 – compare the treatment of common literary themes in a range of fiction materials;
ERE2.01 – use a variety of strategies to determine the meaning of unfamiliar words;
EWR1.01 – write coherently on a range of academic topics, using appropriate forms.

Planning Notes

- Materials/Equipment: library resource books on Shakespeare, the Globe Theatre, and Queen Elizabeth; information on current runs of Shakespearean plays at Stratford; and community productions (e.g., Shakespeare in the Park).
- There have been several good films recently involving Shakespeare, his times, and works which should be suggested to students for their viewing pleasure and edification: *Shakespeare in Love, Elizabeth*, *Hamlet* (Mel Gibson's and Kenneth Branagh's), *Much Ado About Nothing* (Kenneth Branagh).
- Borrow a class set of *Catechism of the Catholic Church* from the Religion Department at school or find one book and create overhead transparencies or photocopies (respecting the restrictions of Cancopy) for class use.
- Make class copies of:
    - the cloze passage (Appendix 2.2.1 – Shakespeare: Poet, Playwright, Psychologist);
    - the chart listing the complete works of Shakespeare (Appendix 2.2.2 – The Bard's Works);
    - the list of Shakespearean language (Appendix 2.2.3 – Thou Doth Speak Funny!);
    - the Prologue from *Romeo and Juliet* (Appendix 2.2.4 – Prologue);
    - Shakespearean excerpts (Appendix 2.2.5 – Excerpts);
    - the *Hamlet* passage (Appendix 2.2.7 – A Father's Advice);
    - the *Romeo and Juliet* passage (Appendix 2.2.8 – A Father's Fury).
- Make one copy of the information on the Elizabethan era (Appendix 2.2.6 – Elizabethan Times) and cut it up into sections (according to headings).
- Make an overhead transparency of a graphic organizer (web, mind map, or venn diagram).
- Prepare a rating scale for the pair and/or group work on the Polonius' passage (Step 8) or use and adapt other tools in this and other ESL/ELD Course Profiles.
- Prepare a marking scheme for the letter to Juliet (Step 9) or use and adapt existing tools in this and other ESL/ELD Course Profiles.
- A good comparative accompaniment to Polonius' advice to his son is Rudyard Kipling's poem *If*.

Prior Knowledge Required

- Familiarity with poetry (verse, line, metaphor)
- Familiarity with letter writing (format)
- Familiarity with cloze exercises
- Ability to work in small groups
- Experience with oral presentations

Teaching/Learning Strategies

1. The teacher writes *"The Bard", William Shakespeare* (1564-1616) on the board and displays books and pictures about Shakespeare around the classroom. An explanation of the word *Bard* is required.
2. The teacher asks why Shakespeare is still so popular 400 years after his death. Students' answers are written on the board and could include: interesting characters, universal themes, and poetic language.
3. The teacher distributes a cloze passage to students and informs them that they will investigate Shakespeare's popularity (see Appendix 2.2.1 – Shakespeare: Poet, Playwright, Psychologist). Next, the teacher reads aloud while students complete the cloze passage by filling in the blanks with the words they hear. Upon completion, the teacher asks again why Shakespeare is still so popular and students respond orally using the cloze passage as a source for their answers.

4. The teacher draws students' attention to the chart of Shakespearean works (see Appendix 2.2.2 – The Bard's Works). The students read the play titles and notice that Shakespeare wrote works of poetry also. Next, students explore Elizabethan English with a list of vocabulary typically found in Shakespearean plays (see Appendix 2.2.3 – Thou Doth Speak Funny!). They practise reading, pronouncing, and discussing meanings of the words. This list of Shakespearean language could be added to their glossaries.
5. Students are given copies of the prologue (Appendix 2.2.4 – Prologue) from *Romeo and Juliet* and they read aloud with teacher assistance. They answer the following questions (orally or written, teacher's choice):
   a) Where does the story take place?
   b) What is the mood or atmosphere? Why? Which words emphasize this mood?
   c) What happens to the lovers?
   d) What does "star-crossed" suggest?
   e) Give a synonym for "strife".
   f) What stopped "their parents' strife"?
   g) How long is the play?
6. The students then study iambic pentameter by looking at two excerpts, one from *Macbeth* and the other from *Sonnet 18* (see Appendix 2.2.5 – Excerpts). The teacher points out that the word "iambic" comes from Latin, but is based on ancient Greek (and reminds students of the development of drama in Greece - Activity 1), for verse using a pattern of short syllable followed by a long one, or an unaccented syllable followed by an accented one (metrical foot); that "penta" comes from ancient Greek meaning "five" and "metre" from "metron" meaning measure. Thus, an iambic pentameter is a line of English verse consisting of ten syllables forming five iambic feet (also a line of Latin or Greek verse consisting of five feet). Using the two Shakespearean excerpts, students mark the short/long or unaccented/accented syllables to count out five iambic feet per line. The teacher assists by reading aloud slowly and exaggerating the stress. Students add the definition of iambic pentameter to their personal glossaries. As an extension activity, students can examine the metaphor in the *Macbeth* excerpt and explain the comparisons (e.g., What is life?).
7. The teacher informs students that, at the time of William Shakespeare, life was very different from today. The ruler of England was Queen Elizabeth and the era is often called Elizabethan (1558-1603). The teacher then distributes information on Elizabethan times to each student (see Appendix 2.2.6 – Elizabethan Times). Students take turns presenting their information to the rest of the class. Students practise taking point-form notes. An extension to this activity could involve a comparison of social norms of Elizabethan and modern times vis-à-vis ethics, obedience, love, sex, and suicide.
8. The teacher asks students what kind of advice their parents give them. Using a graphic organizer on an overhead transparency or the board (web, mind map, or venn diagram), the teacher writes some of the student responses: advice on education, careers, friends, going out, dating, and driving. The teacher then explains that the Shakespearean passage they will listen to and read comes from the play *Hamlet*. In it, Polonius, the king's advisor, gives his son, Laertes, advice about life before he leaves on a journey. The teacher distributes copies of the passage (see Appendix 2.2.7 – A Father's Advice) and reads aloud for students. The teacher then assigns lines to be analysed by pairs or small groups of students, looking for the father's advice and then translating it into modern English. Each pair or group then presents its findings (e.g., Lines 1-2, "…There—my blessing with thee/And these few precepts in thy memory…" = Remember my advice). Upon completion, students examine and discuss the validity of the advice for today.

9. The teacher asks students about dating and marriage customs of their cultures. Then, the teacher explains that freedom to choose one's partner based on "falling in love" is basically a modern Western phenomenon. In earlier times, marriages were arranged by the families of young men and women in order to better the financial position or social status of the bride or groom and, in turn, their families. Some families did consider such things as shared interests, goals, age difference, and personalities; others did not, as the most important result of marriage was the alliance of the families and children to continue the line. This is a good opportunity for the teacher to expose students to the teachings of the Catholic Church on the sacrament of matrimony. Using the *Catechism of the Catholic Church*, Article 7 (paragraphs 1601-1666), students explore how marriage fits into God's plan, into the pedagogy of the law, in the life of Jesus, the issues of virginity, consent, mixed marriages, fidelity, fertility (children), and indissolubility (divorce). The teacher could assign the different paragraphs to be read and students could orally report their findings. A class discussion could ensue comparing and contrasting the Church's views on marriage to that of students' first cultures/religions. Next, the teacher distributes copies of the passage from *Romeo and Juliet* (see Appendix 2.2.8 – A Father's Fury) and indicates that Juliet's parents have just finished arranging a very good marriage for her to handsome, wealthy Paris. Juliet, however, has already fallen in love and secretly married Romeo Montague; his family is an enemy of Juliet's family. In the passage Juliet's father, Lord Capulet, cannot understand why Juliet refuses to marry the man he has chosen for her and gets angry at her disobedience and ingratitude; Juliet tries to explain but neither of her parents will listen. The teacher reads aloud or asks students to read the different parts. Discuss the actions, motivations, miscommunications, and emotions in the scene. The teacher then asks students to write a letter to Juliet, giving her advice on how to handle the situation.

Assessment/Evaluation Techniques

- Using a rating scale, the teacher assesses the pair/group work and oral presentations of A Father's Advice – Appendix 2.2.7. (Formative: EOR1.01)
- Students' letter writing, advice to Juliet, is assessed using a marking scheme. (Summative: EWR1.01)

Accommodations

- Provide simplified and modern English versions of the passages with the Shakespearean.
- As enrichment, assign roles, lines, or entire passages to be read by students and provide assistance.

Resources

Fox, Levi. *The Shakespeare Handbook*. Boston: G.K. Hall and Co., 1987. ISBN 0-8161-8905-6

School copies/editions of:
Shakespeare, William. *Hamlet; Macbeth; Romeo and Juliet; Sonnets*
(simplified, modern English versions of Shakespeare's texts could be substituted)

The Holy See. *Catechism of the Catholic Church*. New York: Bantam Doubleday Dell Publishing Group, Inc., 1995. ISBN 0-385-47967-0

Appendices

Appendix 2.2.1 – Shakespeare: Poet, Playwright, Psychologist
Appendix 2.2.2 – The Bard's Works
Appendix 2.2.3 – Thou Doth Speak Funny!
Appendix 2.2.4 – Prologue
Appendix 2.2.5 – Excerpts

Appendix 2.2.6 – Elizabethan Times
Appendix 2.2.7 – A Father's Advice
Appendix 2.2.8 – A Father's Fury

Activity 3: The Language of Conflict

Time: 60 minutes

Description

For most young students, it is not necessarily easy to recognize an abusive situation. This activity makes students aware of, and in some cases introduces them to, the various forms of abuse potentially found at home, school, and community by exploring stories from the Bible. By examining visual and written examples and terminology, students continue becoming responsible citizens who give witness to Catholic social teachings by promoting peace, justice, and the sacredness of human life. Further, students understand that compassion and personal dignity are the ethical values one uses to combat the various forms of abuse, especially in relationships. Also, students will practise note-taking and create a word list with definitions for their glossary.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

1c - actively reflects on God's Word as communicated through Hebrew and Christian Scripture;
1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity, and the common good.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.02 - communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classroom;
EREV.05 - use independently a variety of strategies to build vocabulary;
EWRV.01 - wrote in a variety of forms, adopting a voice suitable to the intended audience;
ESCV.01 - learn effectively in a wide variety of teaching and learning situations.

Specific Expectations

EOR1.02 - express, support, and elaborate a point of view in sustained discussions about classroom topics;
EOR1.04 - negotiate solutions to problems, interpersonal misunderstandings, and disputes;
EOR2.01 - monitor their speech for accuracy and correct common grammatical errors;
EOR2.02 - use conventions of oral language appropriately;
ERE2.01 - use a variety of strategies to determine the meaning of unfamiliar words;
EWR3.01 - use a variety of spelling strategies, rules, and patterns to spell words correctly;
ESC2.01 - participate effectively in the full range of learning and teaching situations in the school.

Planning Notes

- Create a scenario involving a violent domestic situation. Select three to four students the day before to explain the role play. The scenario should depict physical and verbal conflict. This activity requires the teacher and students involved in the role play to be sensitive to the subject matter as there may be students in the classroom who are experiencing abuse at home.
- Prepare an overhead transparency or a laminated model of the types of abuse with definitions. It should include physical, sexual, psychological/emotional, and verbal abuse. Another list should also be created with the terms unconditional love, compassion, and personal dignity.

- Photocopy the handout titled “Hallway Survey” from ASAP: *A School-Based Anti-Violence Program* on page 84 or create a handout with the headings “Physical Abuse”, “Verbal Abuse”, and “Emotional Abuse” going across the page (write some examples under each heading such as hitting, pushing, and punching for physical abuse, put downs, yelling, swearing, sexual comments, and threats for verbal abuse, and peer pressure, ordering someone around, and embarrassing or humiliating remarks for emotional abuse) and Monday, Tuesday, Wednesday, Thursday, and Friday going down the page.
- Arrange to have a set of Bibles in the class to read “The Parable of the Good Samaritan”.

Prior Knowledge Required

- Familiarity with note-taking
- An understanding of what is deemed violent
- Finding Biblical references

Teaching/Learning Strategies

1. Begin the class with a role play depicting a violent domestic situation as created by the teacher. The scenario should at least depict physical and verbal abuse.
2. Immediately after the role play, students write down what they witnessed as well as personal reactions to the situation presented.
3. Allow students to share their written responses. Also, ask students who volunteered in the role play to describe their feelings in playing the role that they did. At this point, have the class decide the kinds of abuse presented in the role play.
4. Next, students write in their personal glossary the words used to describe the different kinds of abuse. Make sure the following are listed in the glossary under the heading “Abuse in Relationships”: physical, sexual, psychological/emotional, and verbal. Ask students to give examples for each term.
5. After the definitions are written, hand out “School Survey” from ASAP: *A School-Based Anti-Violence Program* — a survey which has students note the types of abuse that they witness in the hallway of their own school. Students are to complete each “day” during the course of school hours. Students are invited to consider how they can use this activity as an opportunity to pursue Christian Leadership (e.g., publishing findings, inspiration for a morning reflection, sharing with other classes). See Activity 6 for details on when to review the survey.
6. Once awareness of types of violence is complete, read the story “Parable of the Good Samaritan” found in the Gospel of Luke 10:25-37. In pairs, students pick out the types of abuse and crime depicted and how the victim is treated prior to the Samaritan entering the story. Also, have students focus on the actions of the Samaritan. As a class, take up the responses. Provoke answers by asking “What did the Samaritan do?”, “What is the motivation behind his actions?”, “How do you think the victim felt after the attack and then after the Samaritan’s help?”, and “Why do people hesitate to get involved?” Encourage students to relate answers to Church teachings on social justice.
7. Next, explain that the Samaritan is living out the words and teachings of Jesus which reflect unconditional love and compassion. These terms should be defined in their personal glossary. Use this story to explain the concept of “Personal Dignity”: the idea that all people have the right to a sense of self-esteem and personal power and which is an element in promoting the sacredness of human life. Discuss why it is needed to combat abuse.
8. Explain that abuse, compassion, and personal dignity are the focus of *A Streetcar Named Desire*, the play used in the next activity.

Assessment/Evaluation Techniques

- In-class question and answer during the Bible story discussion (Formative: EOR1.02, 2.01, 2.02)
- Observations: informal observation on individual and group work (Formative: EWR3.01, ESC2.01)

Accommodations

- Pair non-Christian students with Christian students when reading the Bible story.

Resources

Bible

Sunderman, Marlies. *ASAP: A School-Based Anti-Violence Program.* London Family Court Clinic, 1994.

Activity 4: In The Beginning...

Time: 180 minutes

Description

For the majority of students, *A Streetcar Named Desire* will be their first major study of a dramatic play. In this activity, students become aware of the importance of the opening scenes of a play. In doing so, students practise answering questions through written analysis, continue to perfect the role of a collaborative contributor, and practise speaking in front of the class.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2b - reads, understands and uses written materials effectively;
5a - works effectively as an interdependent team member.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.02 - communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.01 - read and respond to literature;
EWRV.04 - use the sentence patterns and conventions of standard Canadian English in their writing with the degree of accuracy necessary for continued success in subject classroom at the college and/or university preparation level.

Specific Expectations

EOR1.01 - make effective presentation on classroom topics, with some teacher guidance;
EOR2.01 - monitor their speech for accuracy and correct common grammatical errors;
EOR2.02 - use conventions of oral language appropriately;
ERE1.04 - analyse literature and classify it by type and theme;
ERE3.05 - record needed information from texts used in classroom subjects;
EWR3.03 - use appropriately, and with a high degree of accuracy, complex syntactical structures such as the infinitive and/or the gerund as object; phrasal verbs and participial phrases.

Planning Notes

- Provide a copy of the play *A Streetcar Named Desire* for each student.
- Use audio tapes to listen to the play while students follow along.
- Photocopy the scene questions found on Appendix 2.4.1 – Questions for Scenes One to Four.
- Make available chart paper and markers for drawing the opening set as well as for the character sketch of Stanley.

Prior Knowledge Required

- Understanding setting
- Answering questions through written analysis

Teaching/Learning Strategies

1. Place students in groups of three and have them draw the opening scene, or set, as described in the stage directions at the beginning of the play. Allow students to present their set to the class. Discuss why the stage direction at the beginning of the play is so descriptive.
2. Use the audio tapes or select students to read roles for scene one. Stop the tape periodically to review what has happened as well as to check for understanding of the scene. Also, discuss any symbols, images, etc. appropriate to the scene.
3. Once scene one is complete, work on scene one questions as a class. Write answers on the board. Create a model answer for the questions as an illustration for how students are to answer the questions for the rest of the scenes.
4. Next, write on the board the definition as well as an example of a character sketch. Then, in groups of four, have students re-read the stage direction on page 29 of the Signet edition of the play which gives a descriptive passage on the character of Stanley. If another edition is used, it is the stage direction immediately before Blanche meets Stanley for the first time in scene one. Using chart paper, the students write down words or phrases, either from the play or paraphrased, to create a character sketch of Stanley. Allow students to also draw what he may look like as a result of the sketch.
5. Have each group present their findings to the class.
6. Create a class discussion on the importance of the opening scene of a play. Ask them what things the opening scene may have established for the rest of the play (i.e., mood, setting, and characters).
7. Based on the information gathered regarding Stanley's character, have students write down in a short paragraph what they think is Stanley's first impression of Blanche in scene one. Allow students to share their responses. Then, discuss how first impressions may contain biases by asking the question "Can a person make an accurate impression of another person in just one meeting? Why or why not?" Write down words or phrases on the board to support the negative effects of biases in a list form under the heading "Biases as Viruses". The teacher may also want to focus on what the students think are biases towards teenagers and biases towards an individual whose first language is not English.
8. Move on to scene two. At the end of the scene have students work on scene two questions. Review answers once completed.

Assessment/Evaluation Techniques

- In-class questions and answers: for scene one questions and during the discussion on first impressions and biases (Formative: EOR1.01, 2.01, 2.02, ERE3.05)
- Creation of product: the set drawing and the character sketch of Stanley (Summative: EWR3.03)

Accommodations

- Group students performing below expectations with enriched students.
- Allow students with difficulty in answering in written form to use audio tapes for answering questions.

Resources

Williams, Tennessee. *A Streetcar Named Desire*. New York: (Signet) Penguin Books USA Inc., 1974. ISBN-0-8124-1779-8

Ellis, Rabb, director. *Drama Soundbook: A Streetcar Named Desire*. Caedmon 2 audio cassettes, stereo. A-357. ISBN0-89845-396-8

Appendices

Appendix 2.4.1 – Questions for Scenes One to Four

Activity 5: A Conflict on the Streetcar

Time: 120 minutes

Description

This activity allows students to analyse a specific abusive situation along with its repercussions in the play *A Streetcar Named Desire*. Through written and oral communication/debate and reflection on moral living in light of gospel values, students continue to become discerning believers formed in the Catholic Faith community who celebrate the signs and sacred mystery of God's presence.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2c - presents information and ideas clearly and honestly and with sensitivity to others;
5e - respects the rights, responsibilities, and contributions of self and others.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EREV.01 - read and respond to literature;
EREV.03 - extract information from a variety of texts used in subject classrooms;
EWRV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
ESCV.02 - participate effectively in the full range of learning and teaching situations in the school.

Specific Expectations

EOR1.01 - make effective presentations on classroom topics with some teacher guidance;
EOR1.02 - express, support, and elaborate a point a view in sustained discussions about classroom topics;
EOR2.01 - monitor their speech for accuracy and correct common grammatical errors;
EOR2.02 - use conventions of oral language appropriately;
ERE1.05 - use a variety of methods to demonstrate understanding of their personal reading;
ERE3.01 - use a variety of cues to extract meaning from a textbook;
EWR1.01 - write coherently on a range of academic topics, using appropriate forms;
ESC2.01 - participate effectively in the full range of learning and teaching situations in the school.

Planning Notes

- Continue using the audio tapes for reading or continue to choose students to read certain roles.
- Create a checklist to evaluate scene three questions and a rating scale for the journal response.
- Provide a sample, on the board, of how the students are to chart the activity titled "Recognizing the Abuse". Place the forms of abuse as sub-headings, leaving half a page of space for students to write responses.
- Issue a cue card to every student in the class to be used for the Stella/Blanche argument. See Teaching/Learning Strategies for more details.

Prior Knowledge Required

- Answering questions through written analysis
- Debate skills/sustaining an argument

Teaching/Learning Strategies

1. Listen to/read scene three. Stop periodically during the scene to discuss what is happening.
2. Since students have had practice answering questions from the previous two scenes, the questions for scene three are to be completed for homework and handed in for evaluation. After finishing the scene, place students in pairs. They are to create a chart in their notebooks using the terms of abuse as sub-headings with the title "Recognizing the Abuse" (they are to leave at least half a page of space for each heading because they may go back to fill in more information as the play progresses). Groups scan through scene three and write down the examples of abuse under the appropriate subheadings. As a class, take up the answers.
3. Next, listen to/read scene four. At the end of the scene, assign scene four questions for homework.
4. Divide the class in half. On one side, have the students prepare an argument as to why Stella should leave Stanley using Blanche's comments regarding the abusive incident in scene three. Remind students on this team to use the information regarding compassion and personal dignity as learned in Activity 3. On the other team, students are to argue why Stella should stay with Stanley using Stella's comments to Blanche in scene four. Pass out a cue card to each student. Have them write down their support for the argument on the card. Each student then presents the argument to the other side. Create a forum for rebuttals.
5. Conclude the debate by summarizing the arguments and by posing the question "How does God want us to treat each other in a relationship?" (e.g., husband/wife, boyfriend/girlfriend). Students write this down and respond by writing a half-page reflection. Next, place students in groups of three and have each person share his/her response to the group. Then, as a group, have them write down, in point form, examples of how God is present within a human relationship with that significant other.

Assessment/Evaluation Techniques

- Written description: scene three questions (Summative: ERE3.01; EWR1.01)
- In-class question and answer (Formative: EOR1.02, 2.01, 2.02)
- Organizer/table: "Recognizing the Abuse" chart (Formative: ERE1.05, 3.01; EWR1.01)
- In-class discussion: informal observation of the debate (Formative: EOR1.01; ESC2.01)
- Self-reflection: the reflection paper on relationships and God's presence within them (Formative: EWR1.03)

Accommodations

- Assist students who have difficulty in forming a comment/argument for the debate session.
- Give students needing further assistance more time to hand in scene three question.

Resources

Williams, Tennessee. *A Streetcar Named Desire*. New York: (Signet) Penguin Books USA Inc., 1974. ISBN-0-8124-1779-8

Ellis, Rabb, director. *Drama Soundbook: A Streetcar Named Desire*. Caedmon 2 audio cassettes, stereo. A-357. ISBN 0-89845-396-8

Activity 6: Telling the Truth? – Cruel Intentions

Time: 240 minutes

Description

In this section of *A Streetcar Named Desire*, students observe and chart the behaviours of the characters in the play. Students then have the opportunity to compare how characters' actions may be similar to those of their peers (see "Hallway Survey" in Activity 3). This analysis of human interaction continues to make students aware that they must be responsible citizens who should promote peace, justice, and the sacredness of human life. Students continue practising note taking, using graphic organizers (grid), and research skills by finding specific examples in the play for presentation.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

6b - recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended;
7e - witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.02 - communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.01 - read and respond to literature;
EWRV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
ESCV.01 - demonstrate understanding of a range of local, national, and global issues;
ESCV.02 - learn effectively in a wide variety of teaching and learning situations.

Specific Expectations

EOR1.01- make effective presentations on classroom topics, with some teacher guidance;
EOR1.02 - express, support, and elaborate a point of view in sustained discussions about classroom topics;
EOR2.01 - monitor their speech for accuracy and correct common grammatical errors;
EOR2.02 - use conventions of oral language appropriately;
ERE1.05 - use a variety of methods to demonstrate understanding of their personal reading;
ERE3.01 - use a variety of cues to extract meaning from a textbook;
EWR1.03 - write to analyse, interpret, and evaluate information and ideas.

Planning Notes

- Create graphic organizers (grid) with the headings "Truths Revealed" and "Lies Told" written across the page and scenes five to nine down the side. Leave space for information from each scene.
- Refer to Activity 5 (Recognizing the Abuse chart) when reviewing scenes ten and eleven.
- Provide a class set of *Catechism of the Catholic Church* when discussing and exploring the Catholic Church's view on the topic of rape and love as a fundamental passion in combating rape.
- Provide chart paper and markers for students to work on the Stella Kowalski scenarios.
- Create a rubric evaluation for the one page response at the end of the play.

Prior Knowledge Required

- Note-taking skills
- Research skills
- Definitions of kinds of abuse

Teaching/Learning Strategies

1. Listen to/read scenes five to eleven. Stop periodically to review and/or clarify the actions of the characters.
2. Handout graphic organizer (grid) "Telling the Truth?" See Planning Notes for description. After each scene is read, students fill out the columns "Truths Revealed" and "Lies Told". Once the scene is charted, review as a class.
3. At the completion of charting scene ten and the reading of scene eleven, have students work on Recognizing the Abuse chart (Activity 5) for scenes ten and eleven. When reviewing the answers, be sure to focus on the physical and psychological/emotional abuse imposed on Blanche by Stanley. Then, have students explore the idea that to scar a human's life, both physically and mentally, goes against the Catholic belief that individuals should be treated as sacred beings, as well as the belief that human intimacy and sexuality is a gift from God to be used as the creator intended, by reading sections 2356 of *Catechism of the Catholic Church* which deals with the topic of rape. As a class, discuss why rape is considered a sin. Further, discuss how love is the most fundamental passion is combating this type of sin by reading sections 1765, 1766, and 1772. Have students respond to why love is so important within a relationship.
4. Then, have students review the "Hallway Survey" on abuse as mentioned in Activity 3. Allow students to be honest and candid when reporting their observations. Attempt to draw comparisons to the behaviours of the observed students to those of the characters of the play. Then, as a class, create a collective report on the incidents of abuse from their surveys (i.e., the total number of abusive language heard and total number of physically abusive incidents). Invite the school chaplain to work with the class to create a reflection, regarding the findings, on the concern of abuse within the school. This reflection is to be read during the morning prayer. Choose a student, or have the class elect a peer, to read the reflection on the given morning.
5. Students were invited to consider other ways of using this experience as an opportunity for Christian Leadership (Activity 3). Discuss their suggestions and encourage them to implement them as an extension activity.
6. Keeping in mind the "Parable of the Good Samaritan" and the idea of compassion, focus on the belief that forgiveness is a part of the human journey of redemption by having students write a one-page response on the question "Could forgiveness have helped Stanley and Blanche?". (Students could look at the idea that Stanley could have forgiven Blanche about the loss of Belle Reve and about the lies she tells throughout the play as well as not interfering with the relationship between Blanche and Mitch. Conversely, students could look at the idea of Blanche forgiving Stanley for his crude manner and lack of sophisticated vocabulary.) Have them use examples from the play, the survey, and the parable story. Collect for evaluation.
7. Next, place students in groups of three. Using chart paper, have the students explore the role of Stella Kowalski by speculating and predicting what might have happened in the following scenarios: "What if Stella did not go back to Stanley at the end of scene three?" "What if Stella had believed Blanche about the rape in scene ten?" "What if Stella had spoken to Mitch to dispel the rumours about Blanche?" Give each group one scenario to complete. Several groups may have the same scenario depending on the class size. Each group presents findings to the class.

Assessment/Evaluation Techniques

- Organizer/table: "Telling the Truth?" grid (Formative: ERE3.01; EWR1.01)
- Composition: one-page response paper around the idea of forgiveness (Summative: ERE1.05, EWR1.03)
- Observation: informal observation of group work during the speculating and predicting of certain scenarios regarding certain characters (Formative: EOR1.01)
- Presentation of the speculating and predicting scenarios (Summative: EOR1.01, 2.02)

Accommodations

- Pair proficient students with less proficient students when working on the graphic organizer for scenes five to nine and when working on the scenarios.
- Conference with students needing further assistance when working on the response paper.

Resources

Williams, Tennessee. *A Streetcar Named Desire*. New York: (Signet) Penguin Books USA Inc., 1974.

Ellis, Rabb, director. *Drama Soundbook: A Streetcar Named Desire*. Caedmon 2 audio cassettes, stereo. A-357. ISBN 0-89845-396-8

Catechism of the Catholic Church. Toronto: An Image Book Published by DoubleDay, 1995. ISBN 0-385-47967-0

Activity 7: An Essay Named Streetcar

Time: 120 minutes

Description

A Streetcar Named Desire is a play which presents the timeless and universal topics of relationships, abuse, and trust. In this activity, students have the opportunity to use the skills learned in Unit 1 to respond to and create a major literary essay. Students express and evaluate the meaning of dignity and compassion in human interaction through various essay topics. Besides practising their essay writing skills, students are given the opportunity to practise peer editing.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

1c - presents information and ideas clearly and honestly and with sensitivity to others;
3f - examines, evaluates, and applies knowledge of interdependent systems for the development of a just and compassionate society.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EREV.01 - read and respond to literature;
EREV.06 - use a range of research strategies independently to gather information for a variety of purposes;
EWRV.02 - use the writing process independently to produce a final written or electronic version of an essay or a piece of creative writing;
EWRV.03 - organize and link ideas logically and effectively in written texts such as narratives and essays;
EWRV .04 - use the sentence patterns and conventions of standard Canadian English in their writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university preparation level.

Specific Expectations

ERE1.04 - analyse literature and classify it by type and theme;
ERE4.04 - acknowledge borrowed information, ideas, and quotations;
EWR1.01 - write coherently on a range of academic topics, using appropriate forms;
EWR1.03 - write to analyse, interpret, and evaluate information and ideas;

EWR2.01 - use a variety of connecting words and phrases to express logical relationships between and among ideas;
EWR2.02 - use a variety of strategies to proofread, edit, and correct writing, focusing on effective style, relevant and interesting content, accurate spelling, and correct use of conventions.

Planning Notes

- Create three to four essay topics for *A Streetcar Named Desire* or use the essay topics found in Appendix 2.7.1 – Essay Topics.
- Create a criterion-referenced marking scheme to evaluate the essay.
- Create a checklist for students to use when peer editing each others' essays.
- Allot time during class for students-teacher conferencing.

Prior Knowledge Required

- Paragraph-writing skills
- Familiarity with essay structure (Unit 1)

Teaching/Learning Strategies

1. Students complete a web diagram (or other graphic organizer) on one of the essay topics found in Appendix 2.7.1 or others suggested by the teacher. Once complete, students cluster points made from the web diagram into specific categories such as "symbols", and "abusive situations".
2. Using the clusters, students develop a thesis statement for their essay and decide what three main points to use as support. Refer to Appendix 1.2.1 – Thesis Statement Editing Checklist.
3. Introduce the use of quotes in a paragraph in order to support examples by showing a model paragraph on the overhead projector. Use quotes from *A Streetcar Named Desire*.
4. Next, students work on developing the main points through body paragraphs (usually three). Refer to Unit 1. Allow for a large portion of class time to be used for students to work on this part of the essay. Conference with students when developing their main points. For homework, students complete a rough draft of the body paragraphs.
5. Have students choose a partner. In pairs students are to peer edit the thesis statement and the body paragraphs. Present criteria or a checklist for students to use when editing their partner's work. Criteria to consider could be: "Is the thesis clear and arguable?", "Does each body paragraph have a clear topic sentence?", and "Are examples used to explain the main point?". Allow for ample class time for students to complete the editing.
6. Students then work on the introduction and conclusion of the essay. Students can ask questions before they work on the final draft.
7. Students hand in the five-paragraph essay, according to agreed timelines, with their rough work.

Assessment/Evaluation Techniques

- Essay (Summative: ERE1.04, ERE4.04, EWR1.01, EWR2.01
- Observation: peer editing (Formative: EWR2.02)

Accommodations

- Provide extra time both during and outside of class time for conferencing and peer editing for students performing below expectations.

Resources

Essay writing resources in Appendix 1.1.1 – The Writing Variables; Appendix 1.3.1 – Strategies for Writing an Effective Introduction or Conclusion; Appendix 1.3.2 – Checklist for Sample Introduction and Conclusion

Appendices

Appendix 1.2.1 – Thesis Statement Editing Checklist
Appendix 1.2.2 – Formal Essay Outline
Appendix 2.7.1 – Essay Topics

Activity 8: "All the World's a Stage"

Time: 120 minutes

Description

Having finished reading and studying the play *A Streetcar Named Desire*, students work in groups to stage a scene or parts of a scene. The students' knowledge and understanding of the technical and artistic elements of theatre and more specifically play performance culminates with this activity. Students develop an appreciation for their own talents/gifts and how they can be used to contribute to society. They have a chance to extensively practise conventions of oral language in the learning of their lines, develop confidence while presenting in front of an audience, work effectively as an interdependent team member, and support the qualities of excellence, originality, and integrity in their work and the work of others through peer assessment.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

1d – develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good;
3c – thinks reflectively and creatively to evaluate situations and solve problems;
4a – demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
5g – achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

Strand(s): Oral and Visual Communication, Reading, Social and Cultural Competence

Overall Expectations

EORV.02 – communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EORV.03 – analyse a variety of social contexts to determine the appropriate style of language and non-verbal behaviour to use in them;
EREV.01 – read and respond to literature;
ESCV.02 – learn effectively in a wide variety of teaching and learning situations.

Specific Expectations

EOR1.01 – make effective presentations on classroom topics, with some teacher guidance;
EOR2.02 – use conventions of oral language appropriately;
EOR3.01 – analyse social contexts and adapt style of speaking to suit the setting and audience;
ESC1.02 – evaluate the effectiveness of own and peer's reports, letters, or speeches on current issues;
ESC1.03 – participate effectively in a full range of learning and teaching situations in the school.

Planning Notes

- Materials/equipment: suitable props, costumes, camcorder, videocassette tape, trophies (Best Actor/Actress, Best Supporting Actor/Actress, etc. – home-made).
- Make arrangements where the scenes will be staged, either in an area of the classroom, the drama room, or the school stage. (If using the school stage it could be worthwhile to ask the assistance of the school audio-visual technician, drama teacher, or school play tech team to work the lighting or show students how to do so.)
- Prepare a list of props and costumes ahead of time and ask students to bring them.
- Book the school camcorder and decide whether the teacher or a tech crew of students will videotape the performances. Address safety practices when using electrical equipment.
- Prepare a criterion-referenced rating scale suitable for peer assessment of presentations whereby students vote for best performances (e.g., The Thespian Awards); consider such criteria as knowledge of lines (committed to memory should rate the highest), appropriate emotion, gestures, voice, and costume.
- Make homemade trophies out of ordinary classroom art supplies or ask students ahead of time to create some.

Prior Knowledge Required

- Familiarity with stage directions (from reading the play)
- Awareness of acting skills (from Activity 1)

Teaching/Learning Strategies

1. Students choose their groups and a scene or part of a scene to perform from the play studied in class. The number of students per group should reflect the number of roles in a scene.
2. They rehearse for 60 minutes and have another 60 minutes for the actual performances (which should not exceed 15 minutes each); this may be videotaped. Remind students of safety practices when handling electrical equipment.
3. Remind students to arrange a set, props, and costumes for their performance based on the staging directions in the play.
4. Hand out the rating scale to be used for peer assessment during the performances. Read and discuss the criteria. Inform the students that they will be voting for Best Actor/Actress and Best Supporting Actor/Actress by completing the rating scales for each other. Assign each student one actor/actress to assess, making sure that students in the same group are not given a fellow group member to assess as they will be performing at the same time.
5. Observe and assist students during rehearsal time. Students need to rehearse their lines for homework as well.
6. In chronological sequence of the scenes, the groups present their performances. The audience (groups not performing) completes the peer assessment rating scales. Students are encouraged to be sensitive towards others and to appreciate the uniqueness of each individual's talents and worth. The teacher (or assigned student) videotapes the performances (optional).
7. The teacher gathers and collates the results of the peer assessment rating scales to determine award winners. The viewing of the videotape, sharing of the peer assessment, and the presentation of awards is conducted in Activity 9.

Assessment/Evaluation Techniques

- Students view dramatic presentations of the scenes from the play studied and assess the efforts of classmates through peer assessment. (Summative: EOR1.01, 2.02, 3.01)

Accommodations

- Students not comfortable with speaking roles can be accommodated as technical crew: set arranging, lighting, and video recording.
- Enrichment students could draw up a list of props and costumes needed for each group.

Resources

Script of Play:

Williams, Tennessee. *A Streetcar Named Desire*. New York: (Signet) Penguin Books USA Inc., 1974. ISBN-0-8124-1779-8

School audio-video technician, drama teacher, school play technical crew

Activity 9: Exit ... Stage Left

Time: 120 minutes

Description

In the first part of this activity students celebrate their performances (Activity 8) by viewing clips from the videotape, share the results of their peer assessment, and receive awards for their best efforts. In addition, they prepare to see a professionally staged play. Etiquette in the theatre and bus and street safety are discussed, and the role of media advertising and the process of finding a play, reserving and buying a ticket are investigated. The main elements of drama and staging a play are reviewed and reinforced with individual and group assignments to be completed while watching the performance. Students are encouraged to be alert to bias and to adopt a holistic approach to life by integrating learning from various subject areas and experiences, such as going to the theatre.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2a – listens actively and critically to understand and learn in light of gospel values;
3e – adopts a holistic approach to life by integrating learning from various subject areas and experience;
7b – accepts accountability for one's own actions;
7g – respects and understands the history, cultural heritage and pluralism of today's contemporary society.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.04 – create and analyse a variety of media works in forms appropriate for different purposes and audiences;
EREV.04 – demonstrate understanding of the elements of a range of fiction and non-fiction forms of writing;
EWRV.01 –write in a variety of forms, adopting a voice suitable for the intended audience;
ESCV.01 – demonstrate understanding of a range of local, national, and global issues.

Specific Expectations

EOR3.01 – analyse social contexts and adapt style of speaking to suit the setting and the audience;
EOR3.02 – discuss and analyse instances of miscommunication;
EOR4.01 – explain the relationship between media forms and their intended audiences;
ESC1.03 – participate effectively in the full range of learning and teaching situations in the school.

Planning Notes

- Materials/Equipment: TV/VCR, videocassette (from Activity 8), trophies (from Activity 8), peer assessment rating scales (from Activity 8), several Arts & Entertainment sections from weekend newspapers (for example, 4 is enough for 4 groups), programs and tickets from events such as plays if possible.
- The teacher and/or students capable of enrichment activities research the bill at local theatres for suitable dates, times (matinees), and plays (well ahead of time). Research transportation costs and discuss with the class. The cost of tickets and transportation needs to be affordable to students. Fund-raising activities to cover costs can be a class endeavour.
- Books transportation, reserve the play tickets, and collect money from the class (this can be done by students as discussed above).
- Verify the school board's policy for field trips. School field trip procedures must also be observed.
- Be prepared to address safety issues: bus safety, street safety, and emergency procedures.
- If a theatrical performance is not feasible, a video of the play studied in class or a Shakespearean performance is a good alternative; a school play performance is also an alternative.
- Make copies of cloze passage for the class (Appendix 2.9.1 – Theatre Etiquette).
- Assign individual or group assignments for viewing purposes and for reinforcing the elements of theatre and drama. Suggested topics/questions are as follows: What were the lighting techniques used? What effect did they have? How did the lighting add to the atmosphere of the play? Other elements that should be examined are the sets and props (setting), costumes, characters (actors), themes/issues in the play, music, entrances and exits (use of the curtain), special effects, audience involvement, etc. The teacher can make a copy of Appendix 2.9.2 – Theatre Notes to record student's name, topic/question assigned, and space for teacher anecdotal notes upon completion of the assignment.

Prior Knowledge Required

- Familiarity with theatre - play performance (Activities 1-8)
- Some knowledge of bias

Teaching/Learning Strategies

1. Students view video clips of their play performances as the Thespian Award recipients are announced. The peer assessment rating scales are given to each student.
2. The teacher reminds students of the play they are going to see and hands out a cloze passage on theatre etiquette. Students examine a chart on bus and street safety (see Appendix 2.9.1 – Theatre Etiquette). Students fill in the blanks of the cloze passage as the teacher slowly reads aloud. Then, individual students read back (aloud) the cloze passage as the others correct their work. The teacher can emphasize and discuss certain points of etiquette with students at this time. The students examine safety issues (see Appendix 2.9.1) through discussion and inquiry: What could happen if…?
3. The teacher gives each student (or pairs/small groups) an assignment for viewing the play. The assignment consists of a question on the elements of play performance and reviews and reinforces what has been studied in this unit. In addition, students are asked to keep record of any bias found in the play (gender, age, cultural, religious). Students are to be prepared to answer their question with accuracy and specific examples orally during intermission, after the play while waiting for the bus, on the bus ride back to school, or in written form as homework (teacher's choice). Students take along paper and a pen to write down notes.
4. Students and teacher view a play.

Assessment/Evaluation Techniques

- The teacher uses formal observation and anecdotal notes to assess students' ability to identify and comment on elements of drama and the theatre (see Appendix 2.9.2 – Theatre Notes). (Summative; ERE3.02)

Accommodations

- When assigning individual or group assignments for the viewing of the play, keep in mind the students' need for further assistance or abilities to perform above expectations.

Resources

Newspapers
Community Theatres
Performance Programmes

Appendices

2.9.1 – Theatre Etiquette
2.9.2 – Theatre Notes

Unit 3: Media Issues – Images and Perspectives

Time: 15 hours

Unit Description

This unit of study allows students to develop an awareness of the power and purpose of mass media. Students review the diversity of media technology, including newspapers, magazines, television, radio, and the Internet. Students are encouraged to investigate and critically evaluate the influence of mass media on society in general, as well as their own perceptions, actions, and values. The activities further develop fluency in English by allowing students to read, view, interpret, and respond to messages and images presented through the media. They do this in light of the Christian story and their own personal faith and cultural values.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: OSCGE 1d, 2b, c, e, 4g, 5a, g.
Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence
Overall Expectations: EORV.01, .04; EREV.01, .05, .06; EWRV.01, .02; ESCV.01, .02.
Specific Expectations: EOR1.01, .02, .03, .04; 3.02; 4.01, .02, .03; ERE1.06; 2.01, .05; 3.04, .05; 4.01, .02; EWR1.01, .02, .03, 2.03; ESC1.01.

Activity Titles (Time + Sequence)

Activity 1	Exploring the Media – The Scope and Diversity of Mass Media	120 minutes
Activity 2	Buyer Beware – The Power and Pitfalls of Advertising	240 minutes
Activity 3	Consider the Source – Detecting Bias and Hype in News Media	240 minutes
Activity 4	Caught in the Web – Using the Internet Effectively	120 minutes
Activity 5	Putting it all Together – Creating a Media Project	180 minutes

Unit Planning Notes

- This unit presents only some aspects of media literacy and issues to the ESL student and is not intended to be a comprehensive unit in media studies.
- As much of this unit involves the use of print and visual media, familiarity with Cancopy restrictions is essential.
- Gather a selection of current magazines, of varying interests, for students' use (fashion, news, entertainment, music, teen, computer, sports, financial).
- Order a class set of a national newspaper to make available to students during this unit.
- Request that students save and bring to class any current newspapers available to them, which are written in their first language.
- Arrange for times, throughout the unit, for students to use the video and/or computer lab(s).
- Order or borrow the video series, *Scanning Television – Videos for Media Literacy in the Class*, which accompanies *Mass Media and Popular Culture, Ver. 2*. (See Resources.)
- Collect an assortment of travel brochures, advertising flyers, tourist guides, etc.
- Enlist the assistance of other teachers, such as Communications Technology and English Media teachers, as well as support staff, such as the school chaplain, to tap their expertise on media technology and issues.

Prior Knowledge Required

- Students have achieved and exhibit language skills equivalent to those addressed in ESLDO.
- Students at the ESLEO level are expected to have general knowledge of the media via personal experience or other courses of study. If students do not have this basic groundwork in media studies, the initial activity serves as an introduction.
- Students at the ESLEO level are expected to display some interpretative and analytical language skills.

Teaching/Learning Strategies

Video clips, group discussion and debate, desktop-publishing applications, note-taking, compare and contrast, collaborative group work, independent research/portfolio, oral presentation, guest speaker, field trip, critical reading and viewing, organizers, dramatization.

Assessment and Evaluation

Formative assessments of student participation in classroom discussion and debate, checklist evaluation of group collaborative task, rubric assessment of writing skills, formative assessment of note-taking skills, summative pencil and paper tests and quizzes, checklist assessment of advertisement deconstruction, teacher-student conference, checklist assessment of an oral presentation, summative evaluation of a media project, performance assessment of a dramatization.

Resources

Print

Di Leonarado, Martha, Lilia D'Ogidio, et al. *Literature and Media 9*. Toronto: International Thomson Publishing, 1999. ISBN 0-17-618701-4

Duncan, Barry, J.D. Ippolito, and C. MacPherson. *Mass Media and Popular Culture, Version 2*. Toronto; Harcourt, Brace and Company, 1995. ISBN 0-7747-0170-6

The Media Literacy Resource Guide - Intermediate and Senior Divisions. Toronto: Ontario Ministry of Education, 1989. ISBN 0-7729-5090-3

Videos

Anderson, Neil and John J. Pungente. *Scanning Television - Videos for Media Literacy in Class*. Toronto: Harcourt, Brace and Company, 1997. ISBN 0-7747-0191-9

Internet

Media Awareness Network. www.media-awareness.ca

Activity 1: Exploring the Media – The Scope and Diversity of Mass Media

Time: 120 minutes

Description

In this activity, students examine the immense diversity of media to which they are exposed. Students learn the language of media, its impact upon everyday life, and the functions it performs in society. The focus of this initial activity is to make students aware of the media's influence in their own lives in terms of values, morals, and ethics. In addition, students learn and use new vocabulary in response to selected media samples. An emphasis is placed on the need for students to evaluate messages and images presented to them, via the media, with a critical eye.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2b – reads, understands and uses written materials effectively;
2c – presents information and ideas clearly and honestly and with sensitivity to others.

Strand(s): Oral and Visual Communication, Reading, Social and Cultural Competence

Overall Expectations

EORV.01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EORV.04 - create and analyse a variety of media works in forms appropriate for different purposes and audiences;
EREV.01 - read and respond to literature;
ESCV.02 - learn effectively in a wide variety of teaching and learning situations.

Specific Expectations

EOR1.02 - express, support, and elaborate a point of view in sustained discussions about classroom topics;
EOR4.01 - explain the relationship between media forms and their intended audiences;
ERE2.05 - take advantage of opportunities to use new words;
ERE3.05 - record needed information from texts used in classroom subjects;
ESC1.01 - analyse the media coverage of a current local, national, or global issue and present their own views.

Planning Notes

- Make available a variety of current magazines, newspapers, television broadcast schedules, pamphlets, flyers, travel brochures, etc., to serve as an in-class library for students to examine.
- Create a questionnaire allowing students to examine their own dependency upon and use of media sources. (A sample questionnaire is provided in Appendix 3.1.1.)
- Arrange to have available a class set of *Mass Media and Popular Culture, Version 2.*
- Bring a portable radio to class for the introductory activity.

Prior Knowledge Required

- As this is an introductory lesson, no specific language skills relating to Media Issues are required.

Teaching/Learning Strategies

1. Students maintain their personal glossaries. Encourage students to record and employ any new vocabulary they encounter throughout the unit.
2. Introduce the topic of Media Issues and provide a focus to engage classroom discussion by assigning students a small-group collaborative activity in which they are presented with a number of scenarios.

Each group's task is to determine which medium would best provide the information they require for each scenario (Appendix 3.1.1).

3. Have groups present their decisions and open the class to informal discussion about the variety of media resources students selected. Based on their observations, students construct a definition of what mass media is. Once a definition has been unanimously agreed upon, students write this definition into their notebooks to use as the focus of the unit.
4. Promote further discussion by having students consider what forms of media they have encountered so far that day and for what reasons.
5. Record all responses on the board in a word web fashion with the term Media Encounters at the centre. Direct students to the resource text, *Mass Media and Popular Culture, Ver.2*, (p. 2), which outlines six key roles/functions the mass media plays in our daily lives. Students cross-reference this list with the board summary and match each media encounter to the function(s) it served. Responses may include:
   - listened to the radio while waking up → entertainment;
   - checked the weather forecast in the morning newspaper → information;
   - cleared the mailbox of flyers → advertising.
6. Assign students to rewrite, in their own words, the six key roles of the mass media in their notebooks.
7. Further reinforce students' understanding of the six roles by presenting a variety of teacher-selected media samples. Students examine each sample and explain which function(s) each fulfills. Media samples may include:
   - a taped 30-second television commercial;
   - a poster (e.g., Racism - Stop It!);
   - a newspaper article on a local, national, or global current event;
   - a portion of a music video;
   - a magazine interview of a celebrity;
   - a travel brochure;
   - an advice column in the school newspaper;
   - a church bulletin.
8. Discuss with students that most of what we see, hear, or read from the media is carefully constructed to meet the needs of a particular audience and assure profit for the company behind the media source. One way of reinforcing this idea is to listen to three very different radio stations for 3-5 minutes each (e.g., a country station, an all-news station, and a rock station). Ask students to note the language and demeanor of the announcers, type of music played, nature of song lyrics, and products advertised. Another method to approach this topic might be to compare and contrast the front page of any three daily newspapers. Ask students to note the top headline, the mood set by the language of the headline and article as well as the amount of space devoted to the lead story. Provide the class the opportunity for discussion about their observations.
9. To formalize students' understanding of the concept that all media are constructions, prepare a Socratic lesson to introduce the Media Triangle: the text, the production, and the audience (p. 8 *Mass Media and Popular Culture, Ver. 2*). Using the text as a guide, have students return to their previous activity (comparing radio stations or newspapers) and answer the questions presented in the text for each part of the triangle.
10. Students summarize the Media Triangle concept, as presented in the lesson and resource text, into their notebooks.
11. The teacher may test students' knowledge of new terminology in a short matching quiz to assure understanding of key terms.

12. Inform the class that the final activity of this unit requires that all students compile a media portfolio and present a 10-15 minute media seminar on their collection. The activities in the unit serve to present ideas, concepts, and approaches for students to model in their media portfolio. Provide students with details of the media project and ensure that class time and teacher assistance are given at appropriate times, in preparation for this culminating activity. Components of the media project are outlined in Appendix 3.5.4.

Assessment/Evaluation Techniques

- Informal observation of group collaboration and individual participation in class discussion and debate (Formative: EOR1.02, 4.01, ESC1.01)
- Informal assessment of note-taking skills (Formative: ERE 3.05)
- Pencil and paper test on media terms (Summative: ERE 2.05)

Accommodations

- If the class appears to have a sound knowledge of media sources and terms, the teacher may omit initial segments of this activity and go directly to the six key roles, Media Triangle concept, and media samples.
- Students uncomfortable presenting orally may summarize their ideas and opinions in written form.
- Student groups should be established to ensure a mix of strengths and abilities.
- Provide a prepared overhead transparency summarizing the six roles of the media, as well as the Media Triangle concept, for students to copy.

Resources

*Mass Media and Popular Culture.*Ver.2. pp. 2-3, 7-8

Teacher-selected media samples

Appendices

Appendix 3.1.1 – Using the Media
Appendix 3.5.4 – Media Portfolio Assignment

Activity 2: Buyer Beware – The Power and Pitfalls of Advertising

Time: 240 minutes

Description

As students at this level are to soon step out into the world and may already be advocates for parents less fluent in English than they are, becoming educated and informed consumers is an essential life skill. This activity teaches students a variety of advertising strategies used to influence consumer behaviour and spending. Students explore certain values of the corporate world that may be in direct opposition to the values embodied by their Christian faith tradition. Students evaluate how advertising through the media influences their own actions and values. Skills addressed in this activity include analysing the spoken and printed word as well as the visual images, presented through advertising, in light of personal, cultural, and Christian values.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

1d – develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good;

2e – uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life;
5a – works effectively as an interdependent team member;
5g – achieves excellence, originality and integrity in one's own work and supports these qualities in the work of others.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations
EORV.01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EREV.01 - read and respond to literature;
EWRV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
EWRV.02 - use the writing process independently to produce a final written or electronic version of an essay or a piece of creative writing;
ESCV.01 - demonstrate understanding of a range of local, national, and global issues.

Specific Expectations
EOR1.02 - express, support, and elaborate a point of view in sustained discussions about classroom topics;
EOR1.04 - negotiate solutions to problems, interpersonal misunderstandings, and disputes;
EOR4.01 - explain the relationship between the media forms and their intended audiences;
EOR4.02 - analyse media productions to explain how language can be used to de-emphasize or exaggerate the importance of information;
ERE3.05 - record needed information from texts used in classroom topics;
EWR1.01 - write coherently on a range of academic topics, using appropriate forms;
EWR1.03 - write to analyse, interpret, and evaluate information and ideas;
EWR2.03 - publish written work, selecting a format suited to the intended audience and using technology such as graphics and desktop-publishing software, as appropriate.

Planning Notes

- Preselect an excerpt or two from the video series, *Scanning Television - Videos for Media Literacy in the Class*, Video 2: Selling Images and Values, for in-class viewing.
- For alternate titles, a resource list of educational videos relating to media advertising can be found at the following web site: www.media-awareness.ca/eng/med/class/multilib.htm.
- Collect a series of print, audio, and visual advertisements for students to assess in class.
- Arrange for students to spend one class in the computer lab.
- Be aware, in selecting video excerpts to be shown in class, of cultural codes, taboos, and restrictions that may make viewing uncomfortable or difficult for certain students.
- Review and employ Religion Department textbooks in your school that may address social issues related to the making and marketing of certain products. Issues may include child labour, social injustice, and economic disparity, especially in the developing world.

Prior Knowledge Required

- Students are expected to display some skill in extracting specific information from a video presentation.
- Students at this level are expected to have developed some skill interpreting the written word beyond its literal meaning.
- Students are expected to have some experience with the essay-writing process.

Teaching/Learning Strategies

1. Students are reminded to continue adding new terminology to their personal glossary.
2. Engage students in an informal class discussion by having them consider when and where they have been exposed to advertising. Guide students to consider the less obvious sources of commercial advertising such as: breakfast cereal boxes, clothing, public transit, school yearbooks, church bulletins, movie previews, bumper stickers, medical offices, theatre programs, vending machines, roadside billboards, the Internet, etc.
3. Show students a video excerpt such as "The World According to Coke*", Scanning Television, Video 2*, (5.27 min.) to investigate the goals of advertising and the strategies used by advertisers to target audiences and elicit specific emotional responses from consumers.
4. Allow students to spend a few moments discussing the concepts and ideas presented in the video.
5. Prepare a lesson defining specific strategies commonly used by advertisers, such as testimonials, transfer, bandwagon, sex appeal, etc. An excellent outline to follow for this lesson is provided in *The Media Literacy Resource Guide*, pp. 186-187 or at the following web site: www.stark..k12.oh.us/Docs/units/1996/buyer.pl/buyer.pl.a10html.
6. Provide an overhead transparency or board note summarizing the various strategies focussed upon in class for students to copy into their notebooks.
7. Direct students to the text resource, *Mass Media and Popular Culture, Ver. 2*, p. 77, to discuss and note the elements of an emotional appeal in advertising.
8. Assign students to collaboratively create a common organizer to deconstruct and analyse any advertisement in terms of strategies used and elements presented. Ideas for an organizer are presented in the resource binder for *Mass Media and Popular Culture*, p. 106, and *The Media Literacy Resource Guide*, pp. 184-185. Once a consensus is reached about the form of the organizer, allow students time in the computer lab to finalize its appearance and publish a master copy.
9. Model how to deconstruct a print advertisement using the student-produced organizer. Select an advertisement familiar to most students in the class (e.g., popular fast food establishment, brand name shoe product, well-known soft drink). Illustrate to students how to work through the organizer to determine whether or not the sample is an effective advertisement. Reinforce the deconstruction process by allowing students time to select their own print advertisement, from media sources provided by the teacher, to deconstruct and analyse independently.
10. For homework, students watch half-hour television show and use a separate copy of the organizer to deconstruct each advertisement that is aired within that thirty minutes. Students are to bring their completed organizers to the next class and report which, if any, were effective advertisements, based upon the criteria outlined in the organizer. *Provide students with several photocopies of the organizer to complete this homework task.
11. Present "*The Price of Happiness: Advertising and Image*" to students and read the article together as a class. Open the classroom to discussion about the issues presented in the article. This photocopiable article is located at the following web site: www.media-awareness.ca/eng/med/class/teamedia/pursuit2.htm.
12. Students write a 300-word expository essay, to be submitted and evaluated, in response to the article and the questions it raises. The essay must integrate factual information with personal insights, experiences, and opinions. The teacher may pose questions to direct students in their essay writing, such as:
    - How does advertising relate to our Christian belief that we should love ourselves as the unique individuals that God has made us?
    - Do advertisements foster an unhealthy or even unattainable image, particularly for our youth?
    - Does advertising have an impact upon your own self-image and self-esteem? Teachers review the evaluation criteria prior to submission (Appendix 1.6.1 – Expository Essay Rubric) and inform students that this essay is to be filed in their writing folder.

13. A lighthearted way of closing this particular activity is to show clips of recent movies to have students search for strategic product placement as they view the film(s). A list of current movies and the types of products that are strategically placed in each, is given at the following web site: www.media-awareness.ca/eng/med/class/teamedia/bond2.htm.
14. Review with students the portion of the final media portfolio assignment that relates to advertising in the media, and encourage students to continue their planning and preparations for this independent project.

Assessment/Evaluation Techniques

- Informal assessment of participation in classroom discussion and debate (Formative: EOR1.02)
- Group collaboration evaluation: Creating an effective organizer (Appendix 3.2.2) (Formative: EOR1.04, EWR2.03)
- Informal assessment and critique of student's in-class deconstruction of an advertisement via teacher-student conference (Formative: EOR4.01, .02)
- Informal assessment of note-taking skills (Formative: ERE3.05)
- Checklist assessment of student's deconstruction of television/print advertisements (Appendix 3.2.3)
- (Formative: EOR4.01, .02)
- Expository Essay Rubric – Appendix 1.6.1 (Summative: EWR1.01, .03)

Accommodations

- If students are unfamiliar with desktop-publishing applications, the class-constructed organizer may be done without the use of the computer.
- The teacher may be flexible in the approach to the essay writing assignment by making it entirely an in-class activity, whereby the writing process is closely monitored, or assign it as a completely independent activity.
- If the concepts involving advertisement deconstruction are difficult for some, a modified version of the student-created organizer may be employed for students to use.
- In the event that a student does not have access to television, deconstruction of a select number of print advertisements may be substituted for the homework task.
- Teachers may offer examples of similar deconstruction organizers for students to model. (See Appendix 7 – Appendix Y, ESLCO – Deconstructing a Heritage Minute or Appendix W, ESLCO – Video Fast Facts)
- To enhance the deconstruction activity, and if students have considerable knowledge of desktop-publishing applications, each student may create their own organizer, complete with graphics.

Resources

Print

Mass Media and Popular Culture, Ver. 2. pp. 77, 106

The Media Literacy Resource Guide. pp. 184-87

Teacher-selected media samples

Web Sites

www.stark.k12.oh.us/Docs/units/1996/buyer.pl/buyer.pl.a10html

www.media-awareness.ca/eng/med/class/teamedia/bond2.htm

www.media-awareness.ca/eng/med/class/teamedia/pursuit2.htm

Videos

Scanning Television – Videos for Media Literacy in Class, Video 2, "The World According to Coke." 5.27 min.

Appendices

Appendix 1.6.1 – Expository Essay Rubric
Appendix 3.2.2 – Group Collaboration Checklist
Appendix 3.2.3 – Checklist for Deconstructing an Advertisement

Activity 3: Consider the Source – Detecting Bias and Hype in News Media

Time: 240 minutes

Description

This activity broadens students' understanding of the factors that influence the news and how it is presented to the general public. Students expand their knowledge of the newspaper beyond content, format, and style to investigate and analyse a variety of news media sources for bias, sensationalism, hype, distortion, and misrepresentation. Various professions associated with the news industry, and their influence in reporting the news, are briefly examined. This activity encourages students to recognize the influence news media has in forming and changing public values, attitudes and opinions. Students also recognize how these values, opinions, and attitudes, shaped by the media, may directly challenge their own personal Catholic beliefs.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2b - reads, understands and uses written materials effectively;
2c - presents information and ideas clearly and honestly and with sensitivity to others;
2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life;
5a - works effectively as an interdependent team member;
5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EORV.04 - create and analyse a variety of media works in forms appropriate for different purposes and audiences;
EREV.05 - use independently a variety of strategies to build vocabulary;
EREV.06 - use a range of research strategies independently to gather information for a variety of purposes;
EWRV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
ESCV.02 - learn effectively in a wide variety of teaching and learning situations.

Specific Expectations

EOR1.01 - make effective presentations on classroom topics, with some teacher guidance;
EOR1.02 - express, support, and elaborate a point of view in sustained discussions about classroom topics;
EOR1.03 - communicate orally for a variety of education- and career-related purposes;
EOR1.04 - negotiate solutions to problems, interpersonal misunderstandings, and disputes;
EOR4.02 - analyse media productions to explain how language can be used to de-emphasize or exaggerate the importance of information;
ERE2.01 - use a variety of strategies to determine the meaning of unfamiliar words;

ERE3.04 - analyse how informational texts present facts and ideas;
ERE3.05 - record needed information from texts used in classroom subjects;
ERE4.01 - gather information from a variety of sources, including electronic databases, web sites, and online libraries;
EWR1.02 - write creatively in a variety of forms;
ESC1.01 - analyse the media coverage of a current local, national, or global issue and present their own views.

Planning Notes

- Arrange for a class set of a national newspaper to be made available.
- Collect copies of other daily newspapers, local community, foreign newspapers, etc.
- Arrange time in the computer lab for students to examine newspapers via the Internet and research sites related to the topics covered in this activity.
- Following copyright guidelines, videotape portions of national news reports as broadcast by different television stations.
- Collect newspaper, magazine, and Internet articles that address social issues related to the media.
- As the world of media is transitory in nature, strategies presented in this activity serve only to suggest topics and format, which may be altered by the teacher to remain current.

Prior Knowledge Required

- Students are expected to have some background knowledge of newspaper content and format as addressed in Unit 5 of ESLBO.

Teaching/Learning Strategies

1. Begin this activity by asking students to define "news", identify the varying kinds of news, such as "hard news" (factual, answers the key W5 questions) and "soft news" (opinion, sports/entertainment/fashion), and where one goes to get the news. This will provide the class with the necessary focus to address the following tasks.
2. To introduce the idea that various media present information in different ways, have students view videotaped segments of the lead news story, for any given day, as reported by at least two different national or local television stations.
3. Students informally compare and contrast the two news reports, noting the similarities and differences they observed. This compare and contrast task may be repeated or substituted using two or more major newspapers, including those written in the student's first language. *There are a number of web sites that offer news from a number of foreign newspapers that would allow students to complete this analysis of news reports using their first language. One notable site is www.world-exports.net/Newspapers.html.
4. Students brainstorm possible reasons for discrepancies in news reporting from source to source.
5. Direct students to *Mass Media and Popular Culture, Ver. 2,* p. 156, to introduce the term "gatekeeper". List the various people in the news industry who have some control over when, where, how, and if the news is presented (e.g., editors, reporters, journalists, photo and film editors). *If available, solicit the assistance of teacher and student staff of your school newspaper and/or yearbook to discuss their specific job descriptions in relation to the gatekeeping concept.
6. Using the text, *Mass Media and Popular Culture, Ver. 2,* p. 156, identify the criteria editors use to determine the newsworthiness of a story: timeliness, proximity, prominence, consequence and human interest.
7. Allow class time for students to summarize these five factors in their notebooks.
8. Revisit the televised news reports or newspaper stories and, as a class, determine which criteria is met by each story. What made those stories news?

9. To experience the decision-making process editors face daily, present students with a number of potential news stories to determine which, if any, would make it to the 6 o'clock or front-page news. A source of scenarios is provided for teachers' use at www.media-awareness./ca/eng/med/class/teamedia/edcase10.
10. Request students to be prepared to explain their editorial decisions. *This task lends itself well to a homework assignment or an in-class jigsaw activity.
11. The teacher may arrange a field trip to a local newspaper office or radio/television station to allow students to view the media process of presenting the news firsthand.
12. Using a variety of dictionary and encyclopedic sources, students define the term bias.
13. Engage class discussion by suggesting that bias, although not always deliberate, is present in the news as every story is influenced by the attitudes and opinions of the people who report it.
14. Prepare a Socratic lesson identifying the journalistic techniques used in the news industry that allow for bias in news reporting: by selection or omission; through placement; by headline, by photos, captions, and camera angles; through the use of names and titles; through statistics; by source control; and by word choice and tone. An excellent summary of media bias is presented at www.media-awareness.ca/eng/issues/minrep/getinvolved/bias.htm
15. Fortify students' understanding of bias in the news media by providing carefully selected samples of news media items and allowing students to detect if bias is present in those samples.
16. To introduce the concept of "media hype", inform students that the media not only reports the news but is often accused of creating it. Allow students to respond to this statement by expressing various forms of media events, to which they have been exposed, that would fit their definition of hype. List all responses on the board. (Responses may include a provocative television show, a new movie release, a new commercial product about to hit the market, and a major sporting event.)
17. Further discussion by having students collaboratively list the techniques used to make the general public respond to such media-created events (advertising, countdowns, emotional appeal, celebrity figures).
18. Focus students' attention on a recent event that reflects an element of media hype. This might include high-profile court cases, celebrity lives and deaths, a television event that challenges the public's sensibilities, an international incident, or the millennium. Once the focus of this activity has been selected, challenge the class to determine if it was a media-created event or a true news story. Question students as to why this event was so highly publicized and how the media played a role in adding to public attention. *For teachers who wish to pursue the topic of Y2K further, there are excellent resources at the following web sites:
    www.media-awareness.ca/eng/med/class/y2k/y2k1.htm
    www.year2000.com.
19. Students work collaboratively to create a script for a 5- to 10-minute skit, dramatizing some of the more notable (and humourous) examples of how the general public succumbed to media hype. (For example, if using the Y2K topic, this might include end of the world scenarios, total technology breakdown, stockpiling food and water, withdrawing funds from bank accounts.) Assist students in developing ideas for their dramatization by providing news articles relating to the focus event from a variety of print media sources, or, allow students time in the computer lab to research the topic via the Internet. Allow groups in-class preparation and rehearsal time before presenting their skits to the class. After viewing each group's skit, generate discussion regarding the media's impact upon social attitudes and values in light of Christian teachings.
20. Teachers may conclude this activity by testing students on their knowledge of concepts and terms relating to bias, media hype, journalistic techniques, and careers associated with the news media.
21. Again, direct students to examine the guidelines for the final unit assignment to consider how the knowledge gained from this activity may be integrated into their media project. Encourage students to continue preparations for this culminating activity (Appendix 3.5.4 – Media Portfolio Assignment).

Assessment/Evaluation Techniques

- Group collaboration evaluation: Writing a Script (Appendix 3.2.2) (Formative: EOR1.04; EWR1.02, ERE4.01)
- Informal assessment of participation in classroom discussion and debate (Formative: EOR1.02, ESC1.01)
- Informal assessment of note-taking skills (Formative: ERE3.05)
- Pencil and paper test on terms, concepts, and careers relating to the news media (Summative: EOR1.03, ERE2.01, 3.04)
- Performance assessment of a dramatization (Formative: EOR1.01, 4.02)

Accommodations

- Student groups should be established to ensure a mix of strengths and abilities.
- Limit the number of journalistic strategies and techniques to be studied in class.
- Provide peer mentorship to those students less skilled using computer applications and the Internet.

Resources

Print

The Mass Media and Popular Culture, Ver. 2, p. 156

Teacher-selected media samples

A variety of major daily newspapers

A variety of dictionaries and encyclopedias

Web Sites

www.world-exports.net/Newspapers.html

www.media-awareness.ca/eng/med/class/teamedia/edcase10

www.media-awareness.ca/eng/issues/minrep/getinvolved/bias.htm

www.media-awareness.ca/eng/med/class/y2k/y2k1.htm

www.year2000.com

Appendices

Appendix 3.2.2 – Group Collaboration Checklist
Appendix 3.5.4 – Media Portfolio Assignment

Activity 4: Caught in the Web - Using the Internet Effectively

Time: 120 minutes

Description

With the Internet fast becoming a universal source of entertainment, information, and business, learning to navigate and employ it effectively is a necessary skill. Through this activity, students recognize the need to be critical in their assessment of Internet web sites used for academic and personal purposes. Students also learn and employ specific terminology related to the Internet. This activity briefly addresses the issue of personal safety when using the Internet.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

Strand(s): Oral and Visual Communication, Reading, Social and Cultural Competence

Overall Expectations

EORV.04 - create and analyse a variety of media works in forms appropriate for different purposes and audiences;
EREV.06 - use a range of research strategies independently to gather information for a variety of purposes.

Specific Expectations

EOR3.02 - discuss and analyse instances of miscommunication;
EOR4.01 - explain the relationship between media forms and their intended audiences;
EOR4.02 - analyse media productions to explain how language can be used to de-emphasize or exaggerate the importance of information;
ERE2.05 - take advantage of opportunities to use new words;
ERE4.01 - gather information from a variety of sources, including electronic databases, web sites, and online libraries;
ERE4.02 - synthesize and evaluate the information gathered from a variety of sources for an independent research project.

Planning Notes

- Schedule time in the computer lab.
- Prepare a diagnostic checklist to initially assess students' knowledge of and comfort level with the Internet.
- Pre-select a number of web sites that provide models of accurate, reliable, and objective information.
- Pre-select a number of web sites that are less accurate, reliable, and objective in nature.
- Prepare hard-copy examples of web site information for students to analyse.
- Teachers may provide a glossary, matching or cloze worksheet of Internet-specific terms that may not be recognized in dictionaries, as they are so new to the English language.

Prior Knowledge Required

- Students must have a firm understanding of issues addressed in earlier activities such as: bias, audience targeting, and misinformation.
- A basic understanding of the Internet would be beneficial.

Teaching/Learning Strategies

1. Administer a short diagnostic quiz to initially assess students' knowledge of and ability to use the Internet.
    - Have you ever used the Internet?
    - If not, do you feel you need to know how to use the Internet? Why/why not?
    - If so, for what purpose(s)? (school, personal, business, travel)
    - How often do you use the Internet for the above purposes?
    - How would you rate your knowledge of the Internet? Beginner, Intermediate, Know-it-all.
    - Do you have Internet access at home?
    - What do you think is the best thing about the Internet?
    - What do you think is the worst thing about the Internet?
    - Can you give five terms that are associated with Internet use?
2. Allow students to discuss personal experiences, good or bad, that they have had with the Internet. Direct students to identify the advantages and disadvantages of computer/Internet technology and chart their responses on the board. (Topics addressed may include: too much information, a wide variety of information, anonymity, never leave the house, 24-hr availability, offensive sites, potential

for credit card fraud, real-time communication, current information, pirating/plagiarism, questionable information, addictive, interactive, server, browser.) Discuss with students the ethical vs. unethical use of the Internet, in light of Gospel values.

3. This may be an appropriate time to address personal safety issues relating to Internet use such as protecting one's identity (name, address, credit card numbers), how to avoid uninvited encounters with unknown people, and how to protect your home computer system from tampering.
4. Teachers may choose to view a video such as *Scanning Television- Videos for Media Literacy in Class – Video 4*, Excerpt 40 – "World Wide Web" (6.26 minutes). As students view the video, have them note terms used that relate specifically to Internet use (e.g., world wide web, cyberspace, virtual, surfing, home page, web page, interactive, net, click, hypertext, download, sound clips, demo, link, e-mail).
5. Present students with a variety of dictionaries to seek out definitions of the terms they identified. For those terms not addressed in dictionaries, open class discussion to the fact that language is dynamic and responds to the changing characteristics and needs of society. Allow students time to add Internet terminology to their personal glossaries or to complete a teacher-prepared cloze/matching activity.
6. Emphasize to students that, unlike most other forms of media, no one has to approve the content before it is posted publicly on the Internet. In fact, there are no "gatekeepers" (see Activity 3) of the Internet so it is the students' responsibility to analyse what they see and read in an critical and informed manner.
7. Direct students to *Literature & Media 9*, (p. 324), to discuss the ways an Internet site can be evaluated: authority, accuracy, objectivity, currency, and coverage. An alternate checklist for web site evaluation is located at www.siec.k12.in.us/~west/edu/rubrics3.htm.
8. To allow students to test evaluation of Internet sites, teachers may approach the lesson in a number of ways:
   a) present pre-selected hard copies of a number of sites presenting information on a common topic for students to evaluate.
   b) have students seek pre-selected sites on the Internet to evaluate.
   c) have students work through an already established lesson as provided at the following sites:
      www.media-awareness.ca/eng/med/class/teamed2/evlinfo1.htm.
      www.media-awareness.ca/eng/med/class/teamed2/evlinfo2.htm.
      www.media-awareness.ca/eng/med/class/teamed2/evlinfo3.htm.
9. To encourage students to make the best use possible of the Internet in their final media project, highlight those components of the assignment that lend themselves to Internet use (Appendix 3.5.4 – Media Portfolio Assignment).

Assessment/Evaluation Techniques

- Diagnostic assessment of student's initial knowledge of the Internet (Diagnostic: ERE4.01)
- Teacher-student conference assessing student's ability to evaluate web sites (Formative: EOR3.02, EOR4.01, EOR 4.02)
- Formal or informal assessment of student's knowledge of Internet-specific terminology (Formative/Summative: ERE2.05)

Accommodations

- Teachers may alter this activity to the pace set by the class's knowledge and comfort level in using the Internet.
- Students may be grouped during Internet search activities to ensure a mix of strengths and abilities.

Resources

Print

Literature and Media 9. p. 324.

Web Sites

www.siec.k12.in.us/~west/edu/rubrics3.htm

www.media-awareness.ca/eng/med/class/teamed2/evlinfo1.htm

www.media-awareness.ca/eng/med/class/teamed2/evlinfo2.htm

www.media-awareness.ca/eng/med/class/teamed2/evlinfo3.htm

Appendices

Appendix 3.5.4 – Media Portfolio Assignment

Activity 5: Putting it all Together – Creating a Media Assignment

Time: 180 minutes

Description

In this culminating activity, students draw upon the skills and knowledge they have developed in the Media Issues unit to create a uniquely individual product. The media project is a creative extension of the student's analytical view of the world as they see it. Students are encouraged to work independently and creatively to set goals for themselves within the confines of the project guidelines.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2b - reads, understands and uses written materials effectively;
2c - presents information and ideas clearly and honestly and with sensitivity to others;
2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life;
4g - examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;
5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.04 - create and analyse a variety of media works in forms appropriate for different purposes and audiences;
EREV.06 - use a range of research strategies independently to gather information for a variety of purposes;
EWRV.02 - use the writing process independently to produce a final written or electronic version of an essay or piece of creative writing;
ESCV.02 - learn effectively in a wide variety of teaching and learning situations.

Specific Expectations

EOR1.01 - make effective presentations on classroom topics, with some teacher guidance;
EOR4.01 - explain the relationship between media forms and their intended audiences;
EOR4.02 - analyse media productions to explain how language can be used to de-emphasize or exaggerate the importance of information;

EOR4.03 - create media works for different purposes and explain how the purpose influenced their design decisions in each case;
ERE3.04 - analyse how informational texts present facts and ideas;
ERE4.01 - gather information from a variety of sources, including electronic databases, web sites, and online libraries;
ERE4.02 - synthesize and evaluate the information gathered from a variety of sources for an independent research project;
EWR1.02 - write creatively in a variety of forms;
EWR1.03 - write to analyse, interpret, and evaluate information and ideas;
EWR2.03 - publish written work, selecting a format suited to the intended audience and using technology such as graphics and desktop-publishing software, as appropriate;
ESC 1.01 - analyse the media coverage of a current local, national, or global issue and present their own views.

Planning Notes

- Provide students with a broad range of print resources to use in their media portfolio.
- Schedule time in the school Library/Resource Centre and/or computer lab to accommodate students in their research and project layout.
- Provide students with appropriate web site addresses that may be helpful in the reflective journal portion of the project.
- Arrange with teachers of Communications Technology and/or Media Studies in your school to assist those students, interested in creating their own video, with the necessary equipment and guidance.

Prior Knowledge Required

- Solid knowledge and understanding of elements, strategies, and techniques used in the media world, as acquired throughout the unit.
- Initial planning should be in place as this project was first presented at the start of this unit.

Teaching/Learning Strategies

1. Clarify all components and expectations of the media portfolio assignment, being sure to conference with students individually about timelines/due dates, available resources, approaches, and evaluation.
2. For the in-class time allotted to this activity, act as a resource to assist students to do the following, while encouraging independence and creativity:
    - proofread and edit work as requested by students;
    - select interesting and appropriate resources;
    - plan the visual presentation;
    - conduct Internet searches;
    - organize and interpret research information;
    - apply appropriate desktop-publishing applications;
    - seek visuals and graphics that may enhance students' work;
    - request assistance from other resource teachers;
    - select approach and focus for the oral presentation;
    - remain on task.
3. Schedule students to conduct individual oral presentations, on a student-selected aspect of their media project, to the class.

Assessment/Evaluation Techniques

- Informal teacher-student conferences to assess process work (Formative: ERE4.01; EOR4.03; ERE4.02)
- Rubric for Assessing Media Portfolio (Appendix 3.5.2) (Summative: EOR1.01; ERE1.06, 3.04, 4.01, 4.02; EWR1.02, .03, 2.03; ESC1.01)

Accommodations

- This activity has built-in accommodations allowing students to work at their own comfort level with computers, research material, and topics.
- Students who show interest and talent should be encouraged to use all multimedia resources available.
- This independent media project provides students with an ideal opportunity to highlight their own personal strengths and interests.

Resources

A variety of magazines, newspapers, and Internet sources as selected by the teacher and student.

Appendices

Appendix 3.5.4 – Media Portfolio Assignment
Appendix 3.5.5 – Rubric Assessment of Media Portfolio

Appendix 7 – (appendices from other Profiles)
  Catholic Profile, ESLCO, Appendix Y, Deconstructing a Heritage Minute
  Catholic Profile, ESLCO, Appendix W, Video Fast Facts

Unit 4: Weaving Words – A Novel Study

Time: 20 hours

Unit Description

In this unit, students read and respond critically to a literary work, conduct research in preparation for a presentation, engage in role-play, and offer a personal response. A variety of learning strategies and skills is applied and developed, including opportunities for self- and peer evaluation. Particular attention is paid to moral and ethical considerations addressed in the chosen novel, which are examined in a Catholic context. The activities allow students to learn about and reflect upon uniquely different cultural perspectives. As well, this unit builds on writing and critical reading skills while reinforcing students' understanding of literary elements addressed in previous units of study.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: CGE 1b, 2a, b, c, d, e, 4a, b, f, g, 5a, b, e, g, 6c, 7g.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations: EORV.01, .02, .03, .04; EREV.01, .02, .04, .05, .06; EWRV.01, .02, .03, .04; ESCV.01, .02.

Specific Expectations: EOR1.01, .02, .03, .04; 2.01, .02; 3.01, .02; 4.01; ERE1.01, .02, .03, .04, .05, .06; 2.01, .02, .04, .05; 3.01, .02, .03, .05; 4.01,. 03, .04; EWR1.01, .02, .03; 2.01, .02, .03; 3.01, .02, .03; ESC1.02; 2.01.

Activity Titles (Time + Sequence)

Activity 1	Exploring a New World – Reading the Novel	420 minutes
Activity 2	Putting it Together – A Jigsaw Exploration	120 minutes
Activity 3	Cultural Horizons – Research and Presentation	300 minutes
Activity 4	"Who Am I?" – Character Role Play	180 minutes
Activity 5	The Quilt of Life: The Novel and Me – Reader Response Journals	180 minutes

Unit Planning Notes

- The novels suggested for this unit have been selected for the following reasons:
  a) each examines some aspect of life from a distinct cultural perspective;
  b) all are firmly rooted in a specific time and place, allowing for discussion and research;
  c) each touches on some moral or ethical issue which can be further explored in light of Catholic teaching;
  d) many are written by Canadian authors and therefore reflect immigrant and cultural experiences from a uniquely Canadian point of view.
- Teachers may select a novel from the resource list provided or choose an equally suitable novel to meet the language proficiency level and cultural composition of the class.
- This unit is structured to generally suggest timelines, activities, and format for teachers to apply to any choice of novel.
- If possible, obtain a movie version of the novel for class viewing at an appropriate time within the unit. If none exists, teachers may substitute other movie or documentary titles that address personal, cultural, or historical issues similar to those presented in the novel. Teachers must keep Cancopy restrictions in mind if this activity is pursued.

Prior Knowledge Required

- Students have achieved and exhibit language skills equivalent to those addressed in ESLDO.
- Students are familiar with the elements of the novel.
- Students understand how to offer constructive criticism to peers.
- Students understand and apply the research process.

Teaching/Learning Strategies

Students are given the opportunity to participate in independent, partner, and small group activities, classroom discussion and debate, brainstorming, dramatization/role-play, reflective writing, critical reading and viewing, vocabulary development, computer applications, use of organizers, and research and report writing. They also use peer and self-evaluation.

Assessment and Evaluation

Formative assessments of student participation in classroom discussion and debate, checklist evaluation of Research and Presentation task, summative tests and quizzes, informal teacher-student conference, self- and peer evaluation, collaborative group work assessment, formative and summative assessments of writing tasks.

Resources and Synopses

Bell, William. *Forbidden City*. Bantam Books, 1996. ISBN 0-553-28864-4
This novel recounts the adventures of a seventeen-year-old boy named Alex, who follows his newscaster father on assignment to China. As both witness the events leading to the 1989 Tian An Men Square uprising in Beijing, Alex and his father are left with the task of telling the story to the rest of the world.

Choy, Wayson. *The Jade Peony*. Douglas & MacIntyre Publishing, 1997. ISBN 1550544683
Set in 1940s Vancouver, *The Jade Peony* revolves around the lives of three children of Chinese immigrant parents. Being bound to traditional Chinese culture, yet in search of an identity in the Western world, each struggles to find their place in life. The wartime era is brought to life through the eyes of the three children.

Gordon, Sheila. *Waiting for the Rain: A Novel of South Africa*. Bantam Books, 1996. ISBN 0440226988
This novel explores the friendship between two South African youths: one black and one white. Over a period of nine years, Frikkie and Tengo recount the joys and hardships they share while living in apartheid South Africa. This novel addresses a number of social issues that would be of value to multicultural classroom.

Kogawa, Joy. *Obasan*. Penguin Books of Canada, Limited, 1983. ISBN 0140067779
Obasan is retold in flashbacks by a character named Naomi, a Japanese-Canadian who clearly remembers the mistreatment her family experienced in WWII Canada. By breaking her family's silence about their suffering, Naomi confronts the conflicts of the past to better understand her place as a Canadian. The novel addresses such themes as racism, family tradition and honour, and forgiveness.

Maynard, Fredelle Bruser. *Raisins and Almonds*. Penguin Books, 1996. ISBN 0120080783
This novel is a collection of reminiscences of a young Jewish girl recalling her early childhood in a small Canadian prairie town. Being a child of the only Jewish family in town, the author allows the reader to experience typically Jewish moments such as Passover or making strudel. Set in the 1920s and 1930s, *Raisins and Almonds* depicts life in the Canadian prairies.

Said, Kurban. *Ali and Nino*. Overlook Press, 1937. ISBN 0879516682
This novel explores the romance between two young people of differing cultures: Islamic and Christian. The events of WWI and the Russian Revolution provide the backdrop for this story of love, adventure, separation, and heroism. *Ali and Nino* has often been compared to such stories as *Dr. Zhivago* and *Romeo and Juliet* for its depiction of young love in the face of familial conflict or cultural intolerance.

Activity 1: Exploring a New World – Reading the Novel

Time: 420 minutes

Description

Students are introduced to the class novel. After a synopsis of the novel has been presented, the themes of cultural and religious diversity in our Canadian mosaic are introduced. Students draw parallels and contrasts between their own unique Catholic experience and cultural heritage, with that of the characters in the novel. Students read the novel together with the teacher in the classroom, and at home. After each chapter, students create vocabulary lists by referring to several dictionaries, and write chapter notes which focus on the most important literary elements of plot, character, setting, and theme. Students continue to use their glossaries to review terminology associated with the elements of fiction.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2a - listens actively and critically to understand and learn in light of gospel values;
2b - reads, understands and uses written materials effectively;
2c - presents information and ideas clearly and honestly and with sensitivity to others;
2d - writes and speaks fluently one or both of Canada's official languages;
4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;
5e - respects the rights, responsibilities and contributions of self and others;
7g - respects and understands the history, cultural heritage and pluralism of today's contemporary society.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.02 - communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.01 - read and respond to literature;
EREV.03 - extract information from a variety of texts used in subject classrooms;
EREV.04 - demonstrate understanding of the elements of a range of fiction and non-fiction forms of writing;
EREV.05 - use independently a variety of strategies to build vocabulary;
EWV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
EWV.04 - use the sentence patterns and conventions of standard Canadian English in their writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university level;
ESCV.01 - demonstrate understanding of a range of local, national, and global issues;
ESCV.02 - learn effectively in a wide variety of teaching and learning strategies.

Specific Expectations

EOR2.01 - monitor their speech for accuracy and correct common grammatical errors;
ERE1.01 - use knowledge of the personal, historical, and cultural backgrounds of authors and audiences to explain themes, situations, and characters represented in texts;
ERE1.02 - demonstrate understanding of some cultural references in Western and Canadian literature;
ERE1.05 - use a variety of methods to demonstrate understanding of their personal reading;
ERE2.01 - use a variety of strategies to determine the meaning of unfamiliar words;
ERE2.04 - explain why they prefer one dictionary to another;
ERE2.05 - take advantage of opportunities to use new words;
ERE3.02 - identify characteristic elements in a range of literary genres, including essays, short stories, novels, poetry, and drama;
ERE3.03 - use reading strategies effectively before, during, and after reading and explain them to others;
EWR1.01 - write coherently on a range of academic topics, using appropriate forms;
EWR3.01 - use a variety of spelling strategies, rules, and patterns to spell words correctly.

Planning Notes

- Once an appropriate novel has been selected, research the cultural and historical period in which the novel is set. Prepare a brief and simple timeline for students which provides a framework for them and facilitates their reading. Prepare a simple overhead transparency/handout of any necessary historical data or culturally specific terms. For example, if studying the novel *Waiting for the Rain*, the teacher might prepare a brief history of South Africa's immigration trends and problems in the last 100 years. Introductory material, either visual, such as art, music, documentary, or film (for example, *Cry the Beloved Country*), or print, such as a poem, article, or similar novel excerpt (for example, *The Power of One*) may be used to introduce the themes of apartheid and racial discrimination in South Africa. Consult with the Social Sciences Department at the school to collect more information for students. If a social science colleague, a colleague or member of the community with first-hand experience in this culture is available and willing, invite him or her to make a brief presentation on the period in which the novel was written. If the teacher uses print or visual materials from media sources such as magazines and/or newspapers, Cancopy restrictions must be adhered to.
- Borrow or purchase two or three different dictionaries for student use in the classroom. Prepare a mini-lesson on the differences among these dictionaries – perhaps take a sample sentence from the novel, write out on an overhead, and underline one difficult word. Research the meaning of this word in the three dictionaries in order to show students how meaning can vary from dictionary to dictionary.
- Organize the week's activities so that students read the novel and make clear notes while reading. Prepare an overhead transparency chart for the vocabulary study: chapter/dictionary used and page reference/word/definition. Decide how much emphasis must be spent on vocabulary – some novels will require more comprehensive lists, while others will be briefer. A minimum number, such as 5-10 words per chapter, might be a reasonable goal, with more words added, if needed.
- Organize an oral reading of the novel, so that everyone has a chance to read several times. Create a rubric which evaluates their oral reading skills. (See Appendix 1.4.1.)
- Prepare a review of the basic elements of fiction: **P**lot, **A**tmosphere (mood), **C**haracters, **T**heme, **S**etting (**PACTS**) This acronym, **PACTS**, will prove useful in the mainstream English classroom (see Appendix 1.4.2).
- Prepare a chapter review activity (see Appendix 4.1.3) which requires students to review the essential elements of fiction. Depending on the length and complexity of the novel, as well as the linguistic strength of the students, this activity may be completed after every one or two chapters. Create a simple completion checklist. Activity 2, the Jigsaw, will examine these elements in more detail.

- Prepare two objective quizzes: one to evaluate knowledge of the vocabulary recorded, and the second to evaluate knowledge of the basic information about plot, atmosphere, characters, theme, and setting.

Prior Knowledge Required

- Requisite reading and writing skills equivalent to ESLDO
- Some experience reading a novel
- Some experience with the elements of fiction and note-taking
- Some dictionary and thesaurus skills
- Oral reading skills

Teaching/Learning Strategies

1. Depending on the novel chosen and the cultural mix of the class, the teacher may introduce it by asking students to share their first-hand experience with the culture and history presented in the novel. If possible, a colleague or member of the community may speak briefly to students about this culture and period in history. As a simple alternative, or perhaps in conjunction with the discussion, the teacher presents an overhead transparency consisting of a timeline of the key dates in this period of history, and cultural jargon or traditions essential to their understanding of the novel. This presentation should be simple and introductory in nature, with the purpose of exposing students to the cultural diversity within their Catholic community in Canada. The teacher explains to students that Activity 3 will require them to research one specific feature of the novel's cultural experience in more depth.
2. The teacher guides students in a discussion of overt differences and similarities between the novel's and their own unique cultural and Catholic experience. Students are told to monitor these similarities and differences in their notes throughout their reading.
3. The teacher explains the structure of the class for the subsequent week: each day consists of oral reading, silent reading, vocabulary study, and chapter review. Homework follows from the activities completed in class that day.
4. The teacher explains the oral reading expectations, using the rubric (see Appendix 4.1.1). A schedule of oral reading is presented to the students so that they can practise reading aloud.
5. The teacher uses the vocabulary overhead transparency to explain the activity. Several dictionaries are presented and a mini-lesson is given, using the overhead or board, to illustrate the differences among the dictionaries. Students use two or three different dictionaries when completing their vocabulary lists. The personal glossary may also be used at this time, at the teacher's discretion.
6. Students copy the overhead transparency into their notebooks or reproduce the handout for the week's reading. Students write a paragraph explaining which dictionary they preferred during the novel study to be submitted with the vocabulary chart at the completion of the novel reading.
7. The teacher reviews the elements of fiction, **P**lot, **A**tmosphere, **C**haracter, **T**heme, and **S**etting, using an overhead transparency of the acronym PACTS. (See Appendix 4.1.2.)
8. Students copy the overhead transparency into their notebooks and add the acronym to their glossaries.
9. The teacher presents the chapter review exercise to the students (see Appendix 4.1.3). Expectations are clearly outlined to students regarding the completion of this exercise – whether it is to be completed after every chapter, or every two chapters, etc. and whether all the questions must be answered each time. The assignment format – handwritten or typed – and submission timeframe are also clarified for students, as is the evaluation of this activity (teacher-created checklist).
10. Each day, the teacher and/or students read the novel aloud. Students may assume individual roles which they keep for the duration of the oral reading. After one chapter or a reasonable portion of the novel is read in class, students begin the vocabulary study and chapter review in class.

11. The vocabulary study and chapter review are completed for homework. Further reading is assigned for homework so that the novel will be read in the allotted time.
12. Homework is monitored daily using a teacher-created checklist.
13. After the students complete the vocabulary chart and chapter review, the information is shared informally with the class. All students may volunteer their answers each day, or the teacher may assign one student to take control of the discussion each day. During the discussion the teacher guides students to become more aware of the themes of cultural and religious diversity in our Canadian mosaic. The teacher poses questions which lead students to draw parallels and contrasts between their own unique Catholic experience and cultural heritage with that of the characters in the novel. The teacher explains that students will complete a summative jigsaw activity after the novel is read.
14. After the oral reading of the novel is complete, the teacher administers a vocabulary and content quiz.

Assessment/Evaluation Techniques

- Rubric to monitor students' oral proficiency in English, Appendix 4.1.1 – Oral Reading Rubric (Formative: EROV.02; EOR2.01)
- Informal assessment of vocabulary chart and dictionary-preference paragraph using a teacher-created checklist (Formative: EREV.01, .03; EREV.05; ERE2.01, 2.04, 2.05; EWR3.01)
- Informal assessment of chapter reviews using a teacher-created checklist (Formative: EWV.01, .04; ESCV.01,.02)
- Formal assessment of students' comprehension skills through vocabulary quiz and content quiz. (Summative: EREV.01, 02; ESCV.01, 02; ERE1.01, 1.02, 3.02, 3.03; EWR1.01, 3.01)

Accommodations

- If necessary, record the novel on audiotape for any student experiencing difficulty with oral reading.
- Organize oral reading with students' strengths in mind.
- Allow students to make an audiotape of their reading, if reading to a group is difficult.
- More linguistically advanced students should be challenged by being asked to assume a more detailed role in the novel discussion.
- Provide peer assistance with student completion of vocabulary chart and chapter review.
- Create a simpler version of the chapter review if needed.

Resources

Several different editions of dictionaries

Class set of selected novel

Guest speaker from the school or community

Appendices

Appendix 4.1.1 – Oral Reading Rubric
Appendix 4.1.2 – Short Story Review
Appendix 4.1.3 – Chapter Review

Activity 2: Putting it Together – A Jigsaw Exploration

Time: 120 minutes

Description

Students analyse and evaluate the novel using co-operative group work activities. They have the opportunity to examine style and structure and to share their discoveries in a group setting. Ethical and moral issues raised by the novel are further discussed and explored from a Catholic perspective. Students will practise peer- and self-evaluation showing respect for self and others.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2c - presents information and ideas clearly and honestly and with sensitivity to others;
5e - respects the rights, responsibilities and contributions of self and others.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social and academic interest;
EREV.04 - demonstrate understanding of the elements of a range of fiction and non-fiction forms of writing;
ESCV.02 - learn effectively in a wide variety of teaching and learning situations.

Specific Expectations

EOR1.02 - express, support, and elaborate a point of view in sustained discussions about classroom topics;
EOR2.02 - use conventions of oral language appropriately;
ERE1.02 - demonstrate understanding of some cultural references in Western and Canadian literature;
ERE1.03 - compare the treatment of common literary themes in a range of fiction materials;
ERE1.04 - analyse literature and classify it by type and theme;
ERE1.05 - use a variety of methods to demonstrate understanding of their personal reading;
ERE3.01 - use a variety of cues to extract meaning from a textbook;
ERE3.02 - identify characteristic elements of a range of literary genres, including essays, short stories, novels, poetry, and drama;
ESC2.01 - participate effectively in the full range of learning and teaching situations in the school.

Planning Notes

- Arrange groups for the jigsaw activity according to ability and language mastery. The “home” group (the first group which analyses the novel) should be homogeneous and the task chosen to correspond with the ability level of the group. The “expert” group (where students teach others what their home group has discovered) contains one student from each of the home groups.
- Create a handout outlining appropriate topics for novel analysis. These build on Activity 1 and use the PACTS acronym: Plot, Character, Atmosphere, Character, Theme, Setting. Depending on the group, symbols and writing style could be added. Appendix 4.2.1 provides an example of generic questions. These may need to be adapted to the specific novel chosen. Each set of questions should include a topic for discussion to allow students to reflect on the moral, ethical, or literary issues raised by the novel.

  Create peer- and self-evaluation tools or use Appendix 4.2.2 – Jigsaw Peer Evaluation - Home Groups; Appendix 4.2.3 – Jigsaw Self-Evaluation; Appendix 4.2.4 – Jigsaw Presentation Peer Review.
- Book computer lab time.

- Consult the Religion Department for useful texts on Church teaching about issues raised by the novel for students to consult. If possible, borrow these for use in the classroom. (*Catechism of the Catholic Church* is suggested.) Photocopy the notes created by each home group for distribution when they move to the expert or teaching group.
- Each home group will be creating a test on its topic. These tests need to be collated and copied for the test that ends this activity.

Prior Knowledge Required

- Familiarity with: co-operative group work, the elements of a novel, how to offer constructive criticism of peers' work.

Teaching/Learning Strategies

1. Review the rules of co-operative group work. Students are urged to reach consensus within their group through respectful listening, constructive criticism, and effective conflict resolution.
2. The teacher establishes appropriate home groups (Planning Notes). Each group selects a secretary. A handout listing the topics is distributed (Planning Notes) The number of topics covered will be governed by class size. The teacher should choose topics according to their academic significance as well as opportunities for reflection. Students are guided to explore issues with regard to Catholicity and society at large. Appendix 4.2.1 contains some sample generic topics.
3. After selecting a topic, each home group is instructed to create a point-form handout of its findings to be handed in for photocopying. Each group is also responsible for creating a test for its topic.
4. A supply of texts detailing Church teaching on issues raised by the novel should be available for reference, if possible. (Use the Religion Department as a resource: *Catechism of the Catholic Church* is a good source.)
5. Computer time for the production of the group notes should also be allotted.
6. Upon completion of each topic, group members evaluate the contribution of each member of the group, including her/himself. (See Appendices 4.2.2 and 4.2.3 for sample Peer/Self-Evaluation Sheets.)
7. New "expert" groups are created that include a member from each home group. Each student teaches the other members of the group his/her topic and distributes a handout that summarizes the main points.
8. Members of the expert groups evaluate the presentations of each student (see Appendix 4.2.4).
9. The original home groups reconvene. A general discussion, covering any gaps in the material presented by the experts, follows.
10. Notes created by the home groups are submitted for evaluation.
11. Throughout all group work, the teacher monitors discussions, observes and evaluates interaction, and is available to clarify terms or expectations.
12. The teacher creates a test that uses the test material submitted by the home groups and covers the essential elements of the topics covered. Students complete the test.

Assessment/Evaluation Techniques

- Peer and self-evaluation of contribution in "expert"' groups (Appendices 4.2.2, 4.2.3, and 4.2.4) (Summative: EOR1.02, 2.02; ESC2.01)
- Teacher evaluation of performance in group work using criteria from Appendix 4.2.2 (Summative: EOR1.02, 2.02; ESC2.01)
- Teacher evaluation of group notes on assigned topics (Formative: ERE1.02, 1.03, 1.04, 3.01, 3.02; EWR3.01, 3.02)
- Pencil and paper test of jigsaw content (Summative: ERE1.02, 1.03, 1.04, 3.02)

Accommodations

- Provide a checklist of specific steps to follow for students with organizational problems.
- Ensure that home group members are of homogeneous ability levels and.choose appropriate material.

Resources

Novel chosen by teacher

Jigsaw activities

Suitable research material borrowed from the Religion Department such as *Catechism of the Catholic Church*. Toronto: Double Day, 1995. ISBN 0-89845-396-8

Appendices

Appendix 4.2.1 – Sample Jigsaw Topics
Appendix 4.2.2 – Jigsaw Peer Evaluation – Home Groups
Appendix 4.2.3 – Jigsaw Self-Evaluation
Appendix 4.2.4 – Jigsaw Presentation Peer Review

Activity 3: Cultural Horizons – Research and Presentation

Time: 300 minutes

Description

To impress upon students that fiction often finds its beginnings in reality, this activity provides students the opportunity to explore some true-to-life aspects of the novel. Applying the research process to effectively explore and report upon a cultural, religious, or historical element is the primary focus. Students broaden their understanding of the culture depicted in the novel by sharing the knowledge they gained with each other. As well, students recognize and appreciate the various techniques used by and the author's intention of intertwining fact with fiction.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

1h – respects the faith traditions, world religions and the life-journeys of all people of good will;
2b – reads, understands and uses written material effectively;
2c – presents information and ideas clearly and honestly and with sensitivity to others;
6c – values and honours the important role of family in society.

Strand(s): Oral and Visual Communication, Reading, Writing. Social and Cultural Competence

Overall Expectations

EORV.01 – initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EREV.01 – read and respond to literature;
EREV.06 – use a range of research strategies independently to gather information for a variety of purposes.

Specific Expectations

EOR1.01 – make effective presentations on classroom topics, with some teacher guidance;
ERE1.02 – demonstrate understanding of some cultural references in Western and Canadian literature;
ERE3.05 – record needed information from texts used in classroom subjects;
ERE4.01 – gather information from a variety of sources, including electronic databases, web sites, and online libraries;
ERE4.03 – prepare a bibliography of print and electronic sources consulted during research;

ERE4.04 – acknowledge borrowed information, ideas, and quotations;
ERW2.03 – publish written work, selecting a format suited to the intended audience and using technology such as graphics and desktop-publishing software, as appropriate.

Planning Notes

- Teachers may develop a list of potential research topics that relate specifically to the novel.
- Teachers may pre-select resources and Internet sites.
- Arrange class time in the Library/Resource Centre and computer lab and enlist the assistance of other teachers if multimedia resources are to be employed.
- Teachers who have open access to computers and the Internet may wish to make this a completely Internet-researched activity, to build upon the skills addressed in Unit 3.
- The teaching and learning strategies presented in this activity offer specific suggestions for specific novels. The intention in doing so is to provide teachers with a sampling of ideas and approaches to consider, whatever the choice of novel might be.
- Considering the nature of the class, teachers may be very specific in their expectations for this activity or allow students the freedom to find their own unique way of approaching the task.
- Depending upon the choice of novel, teachers may wish to tap the Religion Department for text resources on World Religions.

Prior Knowledge Required

- Students are familiar with a variety of research and reference materials and can effectively extract information from those sources.
- Knowledge of desktop-publishing, word-processing and Internet research applications would be beneficial for this activity.

Teaching/Learning Strategies

1. Having read the novel in its entirety, students discuss those elements that, in some way, reflect the real world. Depending upon the choice of novel, students may identify recent and historical events, (Tian An Men Square Uprising, WWI and II, the Russian Revolution), specific forms of racism and conflict (apartheid, internment of Japanese Canadians), or cultural, religious, and geographic events/sites. (Passover, Great Wall of China, Chinatown).
2. Via informal classroom discussion, have students consider how incorporating these elements of reality to a work of fiction adds to the overall effect of the novel. This would be an ideal time for students, particularly those who share the same cultural, religious, or ethnic heritage presented in the novel, to offer their personal insights to the class. The teacher may also wish to present a video that relates to an issue addressed in the novel.
3. Record all student responses, and possibly add others, to create a list of potential research topics. Indicate to students that they will be required to explore one of these topics to enhance their understanding of the novel.
   For the novel *Forbidden City*, the research list would include topics such as: The Forbidden City, The Great Wall of China, The Terra Cotta Soldiers, the significance and meaning of Chinese names, Foreign Embassies, the Chinese Teahouse, Communism, events leading to the 1989 Tian An Men Square uprising, The Long March, and The Cultural Revolution.
   For the novel *Raisins and Almonds*, research topics may include: Jewish Religious Holidays (Hannukah, Passover), the one-room schoolhouse, foods and traditions significant to the Jewish way life, life in the Canadian prairies, and Canada's immigration history.
   For the novel *Obasan*, research topics would include: the Canadian government's role in the internment of Japanese-Canadians during WWII, Buddhism, Canada's immigration policies – past and present, Tea Ceremony.

For the novel, *Ali and Nino*, research topics would include: Islamic religious practices, customs and lifestyle, the Russian Revolution; and WWI (particularly Azerbaijan).

For the novel, *Waiting for the Rain*, research topics would include history of Boer farmers in South Africa, history or apartheid, the African National Congress, the Freedom Fighters, and life in the townships.

4. Present students with specific details of the research and presentation task by clearly identifying timelines, research steps, expectations of the written and oral presentation, and final evaluation.
5. Allow the class one or two class periods in the library and/or computer lab to research their topic, make summary notes, photocopy necessary materials, and document their resources in a works cited page or bibliography. Encourage students to follow the step-by-step guidelines outlined on the Research and Presentation Task Checklist (Appendix 4.3.1).
6. Allow another two periods, in the classroom and/or computer lab, for students to organize their information into written or typed format, prepare for their oral presentation, and select appropriate visual aids that may add to the final product. Teachers conference with students individually and assist them by:
   - providing/booking any audio-visual equipment that may be required;
   - offering suggestions for written or oral presentation;
   - assisting in editing of written work;
   - photocopying student information sheets for others in the class;
   - suggesting visuals that may enhance the presentation;
   - creating overhead transparencies students may use to add interest;
   - general troubleshooting.
7. The final activity revolves around individual presentations of student-selected research topics and peer assessment (Appendix 4.3.2).

Assessment/Evaluation Techniques

- Informal assessment of student participation in classroom discussion and debate (Formative: EOR1.02, ERE1.02)
- Student-teacher conferences to assess progress in the research process (Formative: ERE3.05, 4.01, .02, .03)
- Checklist assessment of final written and oral presentation of research topic (Appendix 4.3.1) (Summative: EOR1.01, ERE4.03, EWR2.03)
- Peer evaluation (Appendix 4.3.2 Seminar Evaluation Checklist) (Formative: EOR1.02)

Accommodations

- This activity has built-in accommodations as students choose their own topic, research materials, and presentation format, allowing them to capitalize upon personal interests and strengths.
- Teacher involvement in the research process is determined by the skills and needs of students.
- Students who demonstrate considerable skill in the research process may be teamed with students still developing such skills.

Resources

Textbooks on World Religions.

School library resources (print, electronic, and audio-visual)

Selected novel from unit Resources

School published essay writing manual (bibliography or works cited)

Appendices

Appendix 4.3.1 – Research and Presentation Task Checklist
Appendix 4.3.2 – Seminar Evaluation Checklist

Activity 4: "Who Am I?" – Character Role Play

Time: 180 minutes

Description

Students choose a significant person from a time period in the novel and research this person's lifestyle, attitudes, and values, as well as pertinent biographical information. Students dress in costume and, on a set day, adopt the role of their person. At that time, students are interviewed by a teacher and evaluated on their knowledge of their character and the person's life and times, as well as their ability to stay in role. **Note:** This activity should be concurrent with Activity 5.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
7g - respects and understands the history, cultural heritage and pluralism of today's contemporary society.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.03 - analyse a variety of social contexts to determine the appropriate style of language and non-verbal behaviour to use in them;
EREV.06 - use a range of research strategies independently to gather information for a variety of purposes;
EWRV.04 - use the sentence patterns and conventions of standard Canadian English in their writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university preparation level;
ESCV.01 - demonstrate understanding of a range of local, national, and global issues.

Specific Expectations

EOR1.03 - communicate orally for a variety of education- and career-related purposes;
EOR3.01 analyse social contexts and adapt their style of speaking to suite the setting and the audience;
ERE2.05 - take advantage of opportunities to use new words;
ERE4.01 - gather information from a variety of sources, including electronic databases, web sites, and online libraries;
ERE4.03 - prepare a bibliography of print and electronic sources consulted during research;
ESC2.01 - participate effectively in the full range of learning and teaching situations in the school.

Planning Notes

- This activity runs concurrently with Activity 5.
- Compile a list of "characters", who are in fact real people from the period in which the novel is set. They should be well known and research material on their lives should be available. All the novels suggested offer a wide range of possibilities. As students have done a research assignment in Activity 3, they are familiar with the period and the process (use Appendix 4.3.1 – Research and Presentation Task Checklist to reinforce skills). They now concentrate on the recreation of the life of a specific person.
- Prepare Character for "Role" Playing handout (see Appendix 4.4.1 for sample). It should include an explanation of the kind of biographical details students need to research, categorized under the titles: Character Identification, Lifestyle, and Attitudes/Values.
- Prepare Character Role-Play Question and Evaluation handout. This includes the questions that interviewers should ask the interviewees. (See Appendix 4.4.2 for a sample.)
- Book library and computer lab time for research.
- Remind students of safety issues involving use of the Internet.
- This activity requires the support of administration and staff. Since all students arrive in costume on the same day, arrangements need to be made for an appropriate venue. Other staff members are needed to assist in interviewing and evaluating the role-playing students.
- Prepare an evaluation tool for student research log. Points for evaluation might include variety of sources consulted, correct bibliographic entries, and completeness of information.

Prior Knowledge Required

- Students are familiar with independent research and the Internet.
- Students understand the concept of preparing a role play for an intended audience, as well as good dramatic presentation techniques.

Teaching/Learning Strategies

1. Put a definition of *biography* on the board. Using a web diagram, the class brainstorms the elements of a good biography.
2. Distribute the list of characters. Students choose a person from the list provided and research basic biographical, as well as lifestyle and attitudes/values information. Other people students encountered in their research for Activity 3, could be included. Briefly discuss the characters to assist students in making a choice which interests them.
3. When students have made their choice, distribute copies of the Character for "Role" Playing handout. Explain that students must keep a log of their research notes, which must come from a variety of sources, as well as a bibliography of references consulted. (Use Appendix 4.3.1 – Research and Presentation Task Checklist.) Students are given library time to start their research, after which they continue to research independently.
4. On a set date, students arrive in class dressed as their character. They are expected to stay in character for the duration of the class. At this time they are interviewed by a teacher (not necessarily the classroom teacher), and evaluated based on their knowledge of the character and the times in which that person lived, as well as their ability to stay in role.

Assessment/Evaluation Techniques

- Research skills: log of information gathered, bibliographic entries (Summative: ERE4.01, 4.03)
- Interview evaluation: student in role-play (Summative: EOR1.03, 3.01; ERE2.05; ESC2.01)

Accommodations

- An alternative creative assignment should be arranged for students too shy or anxious to participate.
- Students who are unable to participate may be allowed the option to videotape themselves doing a dramatic monologue or skit.

Resources

School and public libraries

CD-ROMS

www.biography.com

School staff to interview and evaluate students

Appendices

Appendix 4.4.1 – Character for "Role" Playing
Appendix 4.4.2 – Character Role Play Evaluation Checklist
Appendix 4.3.1 – Research and Presentation Task Checklist

Activity 5: The Quilt of Life: The Novel and Me – Reader Response Journals

Time: 180 minutes

Description

As a culminating activity, students write two different responses to the novel, one of a critical nature in which they review the novel as a piece of fiction, and the other a personal response in which they draw parallels and contrasts between their own cultural and Catholic experience and that of the characters in the novel. Students use the writing process, conferencing, peer and self-evaluation before submission of their final products. Students are encouraged to write responses free from social and moral bias, and which reflect the Catholic values and traditions.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2a - listens actively and critically to understand and learn in light of gospel values;
2b - reads, understands and uses written materials effectively;
2c - presents information and ideas clearly and honestly and with sensitivity to others;
2d - writes and speaks fluently one or both of Canada's official languages;
4a - demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
4b - demonstrates flexibility and adaptability;
4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;
4g - examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;
5b - thinks critically about the meaning and purpose of work;
5e - respects the rights, responsibilities and contributions of self and others;
5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
7g - respects and understands the history, cultural heritage and pluralism of today's contemporary society.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.02 - communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.01 - read and respond to literature;
EREV.02 - choose and respond to personal reading material comparable in scope and difficulty to materials chosen by their English-speaking peers;
EWV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
EWV.02 - use the writing process independently to produce a final written or electronic version of an essay or a piece of creative writing;
EWV.03 - organize ideas logically and effectively in written texts such as narratives and essays;
EWV.04 - use the sentence patterns and conventions of standard Canadian English in their writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university level;
ESCV.01 - demonstrate understanding of a range of local, national, and global issues;
ESCV.02 - learn effectively in a wide variety of teaching and learning strategies.

Specific Expectations

EOR2.01 - monitor their speech for accuracy and correct common grammatical errors;
ERE1.05 - use a variety of methods to demonstrate understanding of their personal reading;
ERE1.06 - write a critical review of a book or article;
EWR1.01 - write coherently on a range of academic topics, using appropriate forms;
EWR1.02 - write creatively in a variety of forms;
EWR2.01 - use a variety of connecting words and phrases to express logical relationships between and among ideas;
EWR2.02 - use a variety of strategies to proofread, edit, and correct writing, focusing on effective style, relevant and interesting content, accurate spelling, and correct use of conventions;
EWR2.03 - publish written work, selecting a format suited to the intended audience and using technology such as graphics and desktop publishing software, as appropriate.

Planning Notes

- Prepare an overhead transparency/handout of the characteristics of a good novel. (See Appendix – 4.5.1.)
- Write an original or make a photocopy of a sample book review. If materials from media sources such as magazines and/or newspapers are used, Cancopy restrictions must be adhered to. Make an overhead transparency and copies for students.
- Either copy a Personal Response from a previous year or write a sample one. Make an overhead transparency and copies for students.
- Prepare an Editing Checklist for students. Make extra copies of this sheet for both Responses.
- Prepare an assignment sheet which outlines the two pieces of writing that students must complete: a Critical Response Journal and a Personal Response Journal. Include drafts, conferencing, peer and self-editing.
- Prepare an editing checklist (see Appendix 7.5 – Writer's Checklist for Revising Your Paper) and a writing rubric for students to evaluate both pieces of writing.
- Prepare peer-editing groups or use the ones already established in the class.
- Make magazines and newspapers containing other samples of book reviews available in the classroom for student use.
- Make dictionaries and thesauruses available in the classroom for editing purposes.

Prior Knowledge Required

- Requisite reading and writing skills equivalent to ESLDO
- Some experience with the writing process
- Essay-writing skills taught in Unit 1
- Some experience writing a personal response
- Some dictionary and thesaurus skills

Teaching/Learning Strategies

1. The teacher introduces the summative writing activity to students using the prepared assignment sheet. The teacher clearly explains that students are required to produce two pieces of polished writing, one of a critical and one of a personal nature.
2. The teacher introduces the overhead transparency/handout that explains the characteristics of a good novel (see Appendix 4.5.1). Students discuss with the teacher potential examples of these characteristics in the class novel studied.
3. The teacher distributes the sample book review and reads aloud with the class. Students examine the review to see how many characteristics of a good novel are present in the novel they have studied. Students make brief notes based on this sample review.
4. Students are asked to brainstorm about the class novel. They make points under both headings, "educates" and "entertains", and add quotations from the novel to support these ideas. Then, they select a minimum of three important points for inclusion in their Critical Response/Book Review. The teacher explains that this first response is written in the form of an expository essay, as taught in Unit 1. A clear thesis and three organized points are required for this assignment.
5. Students write a draft of this Critical Response for homework.
6. The students share their Critical Responses with their peers, and complete a peer- and self-editing checklist. (See Appendix 7 – Writer's Checklist for Revising Your Paper.)
7. Students conference with teacher about their drafts. Students note the teacher's suggestions.
8. The teacher introduces the second response which the students are required to write, the Personal Response. The sample is read aloud with the class. The teacher stresses that personal experiences must be shared, as well as parallels or differences noted between the culture and faith of the characters and the culture and faith of the students. The teacher explains that a Personal Response, by its very nature, has little of the structure or demands of exposition and follows "the flow" of the writer's thoughts.
9. Students write a draft of the Personal Response for homework.
10. Students share their Personal Responses with their peers, and complete a peer- and self-editing checklist. (See Appendix 7 – Writer's Checklist for Revising Your Paper.)
11. Students conference with teacher about their drafts. Students note the teacher's suggestions.
12. Students complete a final draft of both responses at home, respecting all the rules of proper submission format and including all of the components of the activity.

Assessment/Evaluation Techniques

- Formal assessment of Critical and Personal Responses, using either Appendix 7, Expository Essay Writing Rubric, 1.6.1, or a teacher-created rubric (Formative: EREV.01, .02; EWV.01, .02, .03, .04; ESV.01, .02; ERE1.05, 1.06; EWR1.01, 1.02, 2.01, 2.02, 2.03)
- Informal assessment of students' oral skills in the peer-editing process (Formative: EORV.02, EOR2.01)

Accommodations

- Prepare sample book review and personal response with students' strengths in mind.
- Allow students to rewrite either assignment, if necessary.
- More linguistically advanced students should be challenged by being asked to read several book reviews before writing their own.
- Peer assistance with student completion of both responses.
- Create a simplified assignment if needed.

Resources

Several different editions of dictionaries

Class set of selected novel

Sample book reviews from magazines and newspapers

Appendices

Appendix 4.5.1 – The Novel Review: What makes a Good Novel?

Appendix 7 – Writer's Checklist for Revising Your Paper (from CCCWP Grade 9 English Academic Profile, Appendix 6.2).

Appendix 7 – Writing Assessment Rubric (CCWP Grade 9 English Academic Profile, Appendix A)

Unit 5: Rhyme and Reason – Poetry

Time: 20 hours

Unit Description

In this unit students assess and model poetic devices by analysing the works of published writers and composing original pieces. Student are introduced to the components of poetry in order to provide them with the tools to participate with greater confidence in mainstream English classes. Students examine the works for evidence of cultural bias. They discuss cultural bias in relation to their own experience and in the light of Gospel values and the Catholic faith as relevant to the development of the individual as a person of faith. Poems for imitation and analysis also draw on contemporary, multicultural authors, allowing students to make connections between these works and their own experience. In reflecting on a range of themes and issues, students develop an understanding and awareness of themselves as creative and reflective individuals who are preparing to take their place in the community. Understanding, appreciation, and enjoyment are of greater significance than mastery alone. Students learn through problem solving and decision making to act with an informed moral conscience. By sharing the stories of their own journey, students learn that they are part of each other's journey, part of the story of the community, and, in turn, part of the saving story of the Christian faith.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: CGE 1h, j, 2a, b, c, d, e, 3b, c, 4a, d, e, f, 5a, e, f, g, 7a, b, f, g, i, j.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations: EORV .01, EORV.02, EREV .01, EREV .05, EREV .06, EWRV.02, EWRV.03, EWRV.04, ESCV.02.

Specific Expectations: EOR1.01, .04, 2.01, 2.02, 3.01, ERE1.01, .02, .04, .05, 2.01, .05, 3.03, .05, 4.01, .02, .03, .04, EWR1.01, .02, .03, 2.01, .02, 2 .03, 3.01, .02, .03, ESC 2.01.

Activity Titles (Time + Sequence)

Activity 1	Getting a Feel for Poetry	60 minutes
Activity 2	Made to Measure	120 minutes
Activity 3	Rhyme Time	60 minutes
Activity 4	Getting in Shape: Form in Poetry	240 minutes
Activity 5	Figuratively Speaking	180 minutes
Activity 6	Taking it Apart: Formal Analysis	300 minutes
Activity 7	The Last Word	240 minutes

Unit Planning Notes

- Before starting this unit, introduce Activities 1 and 2 of Unit 6 to allow students time to prepare for their Independent Study. Conference time for these activities is set aside where necessary in Unit 5.
- Begin the class with a reflection taken from the suggestions in Appendix 5.1.1. Allow students to experience as many forms of poetry and prayer as possible. As the unit progresses, encourage students to take responsibility for choosing and reading the reflection. Encourage students to use their own works for reflection in the later activities. Where classes are large, have one reflection to open and another to close the class as a way of allowing every student the opportunity to contribute.

- Appendix 5.1.1 offers many suggestions under various headings. These headings are general in nature; most poems can be used interchangeably depending on the make-up, experience, and skills of the class. Web sites for Catholic poetry are also listed; teachers are encouraged to browse through the available poetry for poems which suit the class.
- Poems by traditional (or "Canon") poets contain much valuable material in terms of theme and values. In addition, these works permit the discussion of cultural bias in both a historical and contemporary context. Students encounter authors like these in mainstream courses and will benefit from this initial exposure.
- Much of this unit involves the use of selections from various sources. Familiarity with Cancopy guidelines is essential.
- Many of the suggested works are widely anthologized. Teachers may wish to use works from anthologies on hand to reduce the need for photocopying and to support the environment.
- Some materials must be made/prepared in advance; pre-read each activity Planning Notes.
- Many activities involve writing that will be used at the end of the unit; monitor students to ensure they keep their work up to date. Students keep their original poems in a writing folder, from which they select pieces for the culminating task.
- Appendix 5.1.0 is a list of terms used throughout the unit that students should include in their personal glossary as the unit progresses. Preview each activity for terms.
- A good dictionary/glossary of literary terms will provide all the necessary information regarding rhyme scheme, metrical patterns, and the other terms and techniques for the unit. A number of web sites offer this information (see Resources).
- Students continue to add to their personal glossary. Two checklists are available for assessing the glossary. One is formative for the ongoing task, the other is summative.
- The charts/cue cards indicated in each activity have to be made by hand using information in the glossary of literary terms. The charts could, however, be replaced by transparencies.
- The graphic organizers "What's in a Poem?" and "Vocabulary" can be used with most of the activities (see Appendix 7.5).
- It is suggested in several activities that short content and interpretation questions be distributed to generate discussion. These must be prepared in advance based on the specific sample chosen. The organizer "What's in a Poem?" (see Appendix 7.5) could supplement these questions.
- Most activities involve small group or partner work, allowing for many opportunities to incorporate conflict management and group skills.
- The suggested works contain themes and issues that relate effectively to the students' past and present experience, and can generate discussion as they compare and relate to issues and values of the Catholic faith. Teachers should choose a balanced selection of traditional and contemporary authors. Selection will depend on the nature of the class.

Prior Knowledge Required

- Previous experience with reading and analysing poetry for content and simple interpretation
- Experience with maintaining word lists
- Experience using dictionaries
- The skills equivalent to ESLDO

Teaching/Learning Strategies

Students are given the opportunity to discuss with partners and small groups, to use collaborative/co-operative learning as well as self- and peer editing, and to maintain their glossary and word/theme bank entries. Teachers initiate teacher-directed questions, brainstorming, guided and independent reading/writing, homework, modelling, learning log, prompts, oral presentations, values analysis, charts and visual organizers.

Assessment and Evaluation

Many strategies and tools are used for assessment/evaluation including self-assessment, oral presentations, written portfolio, checklists, and rubrics.

Resources

Print

Abrams, M.H. *A Glossary of Literary Terms*. Toronto: Holt, Rhinehart and Winston, 1971. ISBN 0-03-076585-4

Abrams, M.H. *The Norton Anthology of English Literature, 4th ed.*, Vol. 2. New York: W.W. Norton & Co., 1979. ISBN 0-393-95951-4

Allison, et al. *The Norton Anthology of Poetry, Revised Shorter Edition*. New York: W.W. Norton & Co., 1975. ISBN 0-393-09251-8

Barry, James. *Themes on the Journey*. Scarborough: Nelson, 1989. ISBN 0-17-603-089-1

Borovilos, John. *Breaking Through*. Scarborough: Prentice-Hall, 1990. ISBN 0-13-083072-0

Cameron, Bob and JoAnne Cameron. *Prism of Poetry*. Scarborough: Prentice-Hall, 1995. ISBN 0-13-435330-7

Hays, Edward. *Psalms for Zero Gravity*. Leavenworth: Forest of Peace, 1998. ISBN 0-969576-42-x

Roberts, E. and E. Amidon. *Earth Prayers from Around the World*. San Francisco: Harper Collins, 1991. ISBN 0-06-250746-X

Seuss, Dr. *Green Eggs and Ham*. New York: Random House, 1966. ISBN 0-394-800-168

Web Sites

For dictionary/glossary of literary terms:
www.nagasaki-giaico.ac.ip/ishikawa/amlit/general/references.htm
www.sccu.edu/faculty/R_Harris/litterms.htm
http.//shoga.wwa.com/~rgs/gl-m.html
www.wwnorton.com/introlit/ter.htm

For poetry lessons and activities:
Mr. Reynold's Home Page- http://www.wwodward .k12.OK/~/reynoldsk/poetry.htm
Outta Ray's Head - http://sympatico.ca/ray.saitz

For religious poems and literature:
http://www.google.com
http://www.techdirect.com/christmas/lk.html
http://www.worldvillage.com/poem.htm

Audiotapes

Light, David. *Son Light*. North American Liturgy Resources/Epoch Universal.

Videotapes
Hopkins, Gerard Manley. *God's Grandeur*. Franciscan Communications Video. 7194
Seuss, Dr. *Green Eggs and Ham* and *The Cat in the Hat*. Random House Home Video. LV 51260

Activity 1: Getting a Feel for Poetry

Time: 60 minutes

Description

This activity introduces the theme of the unit and establishes some of the ongoing activities and expectations. Students are introduced to poetry as a powerful vehicle for expressing ideas and evoking responses both thoughtful and emotional. Students use advanced learner dictionaries as a strategy to determine the meaning of unfamiliar words.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations
1a - illustrates a basic understanding of the saving story of our Christian faith;
1h - respects the faith traditions, world religions and the life-journeys of all people of good will;
2a - listens actively and critically to understand and learn in light of gospel values;
2b - reads, understands and uses written materials effectively;
2c - presents information and ideas clearly and honestly and with sensitivity to others;
3b - creates, adapts, and evaluates new ideas in light of the common good;
3c - thinks reflectively and creatively to evaluate situations and solve problems;
4a - demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
5e - respects the rights, responsibilities and contributions of self and others;
7j - contributes to the common good.

Strand(s): Oral and Visual Communication, Reading, Social and Cultural Competence

Overall Expectations
EORV.01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EORV02 - communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.01 - read and respond to literature;
ESCV.02 - learn effectively in a wide range of teaching and learning situations.

Specific Expectations
EOR2.01 - monitor their speech for accuracy and correct common grammatical errors (e.g., review their use of articles and prepositions; check for subject-verb agreement);
EOR2.02 - use conventions of oral language appropriately (e.g., transition words and phrases for coherence; repetition for emphasis; pause, stress, and intonation for effect);
EOR3.01 - analyse social contexts and adapt style of speaking to suit the setting and the audience (e.g., use a formal style in a speech for school commencement; use colloquial language at a student council meeting);
ERE1.01 - use knowledge of the personal, historical, and cultural backgrounds of authors and audiences to explain the themes, situations, and characters represented in texts (e.g., themes of colonization or personal exile in a South Asian or Caribbean short story; Elizabethan history, language, and themes in a Shakespeare play):

ERE2.01 - use a variety of strategies to determine the meaning of unfamiliar words (e.g., consult a dictionary; infer meaning from context; relate unfamiliar words to cognates or word families);
ERE3.03 - use reading strategies effectively before, during, and after reading and explain their use to others (e.g., strategies such as previewing text, predicting main ideas or outcomes, listing unanswered questions while reading);
ESC2.01 - participate effectively in a full range of learning and teaching situations in the school (e.g., discussion in subject classrooms, school-wide presentations, extracurricular activities).

Planning Notes

- Keep in mind the limitations of Cancopy when preparing to distribute poetry selection.
- Begin the class with a reflection taken from the suggestions in Appendix 5.1.1.
- Refer to Appendix 5.1.0 for terms used in the activity.
- Choose a personal favourite as a sample for analysis; it is important to let students see the power of poetry to evoke a passionate and pleasurable response. At the same time, be aware of possible cultural bias and the potential for discussion this provides.
- It is necessary to create questions for the poetry sample. The graphic organizer "What's in a Poem?" (see Appendix 7) could supplement these questions.
- Materials needed: copies of the sample poem, such as "Musée des Beaux Arts"; copies of the graphic organizer "Vocabulary" (see Appendix 7).

Prior Knowledge Required

- Experience with analysing poetry for content and simple interpretation
- Experience with using dictionaries

Teaching/Learning Strategies

1. The teacher begins the class with a reflection chosen from Appendix 5.1.1.
2. Distribute copies of a sample poem, such as "Musée des Beaux Arts" (see Appendix 5.1.1) and the graphic organizer "Vocabulary" (see Appendix 7). Students read for unfamiliar vocabulary, using a dictionary where necessary.
3. Read the poem aloud.
4. The teacher leads a Question and Answer discussion to elicit students' reactions to the poem, starting with the questions "Did you like the poem? How did it make you feel? What was the most striking/interesting/powerful part of the poem for you?" After talking about the subjective reactions to the poem, the discussion moves to questions that are more objective/judgement-based, such as "What was effective about the poem? What was not effective?" Finally, ask students to make an overall judgement of the poem, such as "Do you think this is a good poem? Why/why not?"
5. The teacher points out the process of the questions, from subjective to objective, making the connection to the way that literature is assessed: the reader begins by liking or disliking the piece and then investigates the text to discover how the writer caused this response.
6. Distribute short answer questions on content and interpretation. Some questions should ask students to identify the main idea and to comment on the connections between the event(s) in the poem and those in their own lives. Other questions should ask students to identify the values implied in the poem and to relate these to Gospel values, commenting on the similarities and differences. Where applicable, questions should address cultural bias and the students' experience. The last question should ask students to offer an overall interpretation of what they understand the poem to mean. Students work in pairs or small groups. The graphic organizer "What's in a Poem?" (see Appendix 7) could be used to supplement these questions.

7. The teacher reconvenes the full class and has the pairs/groups report on their answers, using the checklist (Appendix 5.1.2) for assessment. Students are encouraged to share the challenges they have faced (especially in relation to "Musée des Beaux Arts, which speaks of suffering and its importance to the individual in the midst of the world's apparent indifference). Students are encouraged to listen compassionately and respectfully to each other.
8. The teacher discusses the impact of one's own experience and knowledge on one's understanding of a poem. Introduce the idea that the way a poem is written, i.e., the techniques used and choices made by the poet, also has an impact on the reader's response to and understanding of poetry.
9. Review the expectations for keeping the glossary and inform students that the glossary will be submitted for evaluation at the end of this unit (see Appendix 5.6.2). The teacher briefly introduces the oral presentation and portfolio to be completed as the two culminating tasks for the unit (see Appendices 5.6.1 and 5.7.1).

Assessment/Evaluation Techniques

- Observation: group dynamics while discussing poem (Appendix 7) (Formative: EOR1.02, 4)
- Oral presentation of answers after small group discussion (Appendix 5.1.2) (Formative: EOR1.01, 2.01, .02)
- Glossary: ongoing/daily additions (Appendix 5.2.1) (Formative: EWR2.02)

Accommodations

- The graphic organizer "Gospel Values" (Appendix 7) may be helpful as a review.
- To allow for the differing exit choices of students, adjust the suggested questions for content and interpretation. Students preparing for Academic English or senior grades would benefit from questions requiring a higher proportion of interpretation.
- Group students heterogeneously to permit a balance of talent and skill.
- Some students may need encouragement to share their experiences aloud.

Resources

Auden, W.H., "Musée des Beaux Arts" in *The Norton Anthology of English Literature, 4th ed.*, Vol. 2. M.H. Abrams, ed. New York: W.W. Norton & Co., 1979. ISBN 0-393-95951-4

Appendices

Appendix 5.1.0 – The Language of Poetry
Appendix 5.1.1 – Poems by Theme or Suggested Use
Appendix 5.1.2 – Checklist for Presentation of Answers
Appendix 5.6.1 – Student Instructions for Formal Analysis of Poetry
Appendix 5.7.1 – Student Instructions for the Portfolio of Original Poetry
Appendix 7 – "Gospel Values", "Vocabulary" and "What's in a Poem?"

Activity 2: Made to Measure

Time: 120 minutes

Description

This activity continues to introduce the theme of the unit and reinforce some of the ongoing activities and expectations. Students examine patterns of sound through song, chant, and choral reading. Students learn and apply the names of metrical feet and the terms: metre, scansion, and metrical feet. Students build on the skills and devices from previous activities. The focus is on devices and skills delivered in the context of a safe environment in which individuals' skills, needs, and differences are respected and personal growth is encouraged.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

1h - respects the faith traditions, world religions and the life-journeys of all people of good will;
2a - listens actively and critically to understand and learn in light of gospel values;
2b - reads, understands and uses written materials effectively;
2c - presents information and ideas clearly and honestly and with sensitivity to others;
4a - demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
4e - sets appropriate goals and priorities in school, work and personal life;
4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;
CGE5a - works effectively as an interdependent team member.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.02 - communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EORV.04 - create and analyse a variety of media works in forms appropriate for different purposes and audiences;
EREV.01 - read and respond to literature;
EREV.04 - demonstrate understanding of the elements of a range of fiction and non-fiction forms of writing;
EWRV.01 - write in a variety of forms, adopting a voice suitable to the intended audience.

Specific Expectations

EOR1.01 - make effective presentations on classroom topics, with some teacher guidance;
EOR1.02 - express, support, and elaborate a point of view in sustained discussion about classroom topics (e.g., present and defend a position);
EOR1.03 - communicate orally for a variety of education- and career-related purposes (e.g., understand and participate in discussions and presentations on post-secondary educational choices; role-play job interviews, and analyse and evaluate their performance);
EOR1.04 - negotiate solutions to problems, interpersonal misunderstandings, and disputes;
EOR2.01 - monitor their speech for accuracy and correct common grammatical errors (e.g., review their use of articles and prepositions; check for subject-verb agreement);
EOR2.02 - use conventions of oral language appropriately (e.g., transition words and phrases for coherence; repetition for emphasis; pause, stress, and intonation for effect);
ERE2.01 - use a variety of strategies to determine the meaning of unfamiliar words (e.g., consult a dictionary; infer meaning from context; relate unfamiliar words to cognates or word families);
ERE2.05 - take advantage of opportunities to use new words (e.g., in written responses to literature; in classroom discussions);

ERE3.02 - identify characteristic elements of a range of literary genres, including essays, short stories, novels, poetry, and drama (e.g., elements such as imagery, personification, figures of speech);
EWR1.02 - write creatively in a variety of forms (e.g., plays, narratives, poetry);
EWR2.02 - use a variety of strategies to proofread, edit, and correct writing, focusing on effective style, relevant and interesting content, accurate spelling, and correct use of conventions (e.g., edit with a checklist; confer with peers and teacher; use electronic dictionaries).

Planning Notes

- Begin the class with a reflection taken from the suggestions in Appendix 5.1.1.
- Refer to Appendix 5.1.0 for terms used in the activity.
- Consider bringing in a member of the school's cheerleading squad, choir, or band to lead the chanting/rhythm.
- Rehearse with the metronome to set the appropriate rhythm.
- Rehearse alternate method of sounding the beat where there is no access to a metronome.
- Create chart with chant/cheer lyrics; chart with symbols for stressed/unstressed syllables.
- Create overhead transparency of song lyrics.
- Consider having the scansion previewed by a colleague.
- Set the context of a safe environment in which mistakes are seen, not as flaws, but as opportunities for growth, and all individuals are free to participate at their comfort level.
- Materials needed: tape/CD player; overhead projector and transparency; cue cards/poster of key terms for glossary; copies of the excerpt of the poem "Metrical Feet"; and a metronome.

Prior Knowledge Required

- Familiarity with breaking words into syllables

Teaching/Learning Strategies

1. The teacher begins the class with a reflection chosen from Appendix 5.1.1.
2. Post the chart of stressed/unstressed symbols and the lyrics of a short chant or school cheer that is familiar to the students. ("There ain't no flies on us" would work well.) Read the lyrics aloud, with sensitivity to the cultural image and possible cultural bias contained in the lyrics.
3. The teacher starts the metronome at the speed/rhythm corresponding to the stressed syllable pattern of the selected chant. Invite students to imitate the sound by stamping their feet. It may help to remind students at a major sporting event.
4. Introduce a second, shorter beat, based on the unstressed syllable pattern of the chant/cheer and invite students to imitate by tapping or clapping.
5. Having established the rhythm, the teacher begins to chant, using the metronome to establish the stressed beat and tapping/clapping for the unstressed syllables.
6. Invite students to join in the chant, encouraging them to exaggerate the stamping to reinforce the stressed beat.
7. Redirect attention to the chart and discuss the cultural image and cultural bias in the lyrics, if required. Students are invited to share similar songs and rhymes from their culture.
8. Explain that the English language has a system of stressed and unstressed syllables. Students are invited to explain and make connections to the pronunciation system of their first language.
9. Using the students' own names, demonstrate how to hear the difference between the two types of syllable. Students know where the emphasis should be placed in their own names; making this connection helps to reinforce where to place the stress/emphasis in other words.

10. Referring to the chart with the symbols for stressed/unstressed syllables, demonstrate how to mark the pattern of a word by writing a word or name on the board. Students imitate by marking the pattern of their own names.
11. As a class, students mark the stressed/unstressed pattern of the chant, with the teacher acting as scribe. The teacher explains that this process is called "scansion", posting the word for later inclusion in their personal glossaries.
12. In pairs or small groups, students scan the lyrics of other chants or school cheers, first sounding out the rhythm by combined clapping and stamping. Assist if necessary, reminding students to refer to the model for help.
13. Students copy the word "scansion" in their glossaries along with the definition. This may be done for homework.
14. Distribute copies of the lyrics of a song, such as "Wounded Healers" by David Light, chosen for its clear and simple rhythm. Students read along while the teacher plays the song on the tape/CD player. Students comment on the message of the song and its relevance to their own faith experience.
15. The teacher puts on an overhead of the song lyrics. Assign a stanza to students working in pairs or small groups to scan the lyrics. Reconvene the whole class. Using the symbols for stressed/unstressed syllable, the teacher marks on the overhead where the students say the stresses/unstressed syllables fall. Encourage students to self-correct where necessary.
16. Students look for patterns in the sequence of stressed/unstressed syllable. Responses will vary depending on the selection used. Explain that there are specific patterns of stressed/unstressed syllables that have specific names. Then distribute copies of the excerpt of the poem "Metrical Feet" and read it aloud. The excerpt need only include the most often used metrical feet.
17. Using the poem "Metrical Feet" as a reference, students work in pairs or small groups to find these metrical feet in the song they have just scanned. It is not necessary that they find every kind of metrical foot, nor that they scan every foot. The stanzas may be divided among the class. Students may use a dictionary to help them determine where the stress goes in words. Circulate and assists where necessary.
18. Students copy the names of these metrical feet in their personal glossaries. This may be done for homework.

Accommodations

- Some students may be uncomfortable with the physical activity required; some encouragement may be required.
- Students with musical backgrounds may provide coaching/peer teaching to others.
- Students may be paired to encourage full participation.
- Students may need the use of an English dictionary to confirm their understanding of new vocabulary.
- Televised major sporting events may provide a resource for cheers.

Assessment/Evaluation Techniques

- Observation: group dynamics while discussing poem (Appendix 7 – Checklist for Assessing Group Work) (Formative: EOR1.02, 4)
- Oral presentation of answers after small group discussion (Appendix 5.1.2 – Checklist for Presentation of Answers) (Formative: EOR1.01, 2.01, .02)
- Glossary: ongoing/daily additions (Appendix 5.2.1 – Checklist for Glossary) (Formative: EWR 2.02)

Resources

Abrams, M.H. *A Glossary of Literary Terms*. Toronto, Holt, Rhinehart and Winston, 1971. ISBN 0-03-076585-4

Coleridge, S.T. "Metrical Feet" in Cameron, Bob and JoAnne Cameron. *Prism of Poetry*. Scarborough: Prentice-Hall, 1995. ISBN 0-13-435330-7

Light, David. "Wounded Healers" from the audiotape *Son Light*.

Appendices

Appendix 5.1.0 – The Language of Poetry
Appendix 5.1.1 – Poems by Theme or Suggested Use
Appendix 5.1.2 – Checklist for Presentation of Answers
Appendix 5.2.1 – Checklist for Glossary/Word Bank/Theme Bank
Appendix 7 – Checklist for Assessing Group Work

Activity 3: Rhyme Time

Time: 60 minutes

Description

In this activity, students become familiar with the concept and patterns of rhyme. Students are introduced to the technique of imitation of poets' works. Contemporary examples of light verse provide sources for student imitation. Students continue to build on skills and devices from previous activities. Students add their new pieces to the writing folder.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2b - reads, understands, and uses written materials effectively;
2c - presents information and ideas clearly and honestly and with sensitivity to others;
3b - creates, adapts, and evaluates new ideas in light of the common good;
3c - thinks reflectively and creatively to evaluate situations and solve problems;
4a - demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;
5a - works effectively as an interdependent team member;
5e - respects the rights, responsibilities, and contributions of self and others;
5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.02 - communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.04 - demonstrate understanding of the elements of a range of fiction and non-fiction forms of writing;
EREV .05 - use independently a variety of strategies to build vocabulary;
EWRV .01 - write in a variety of forms, adopting a voice suitable to the intended audience;

EWRV.04 - use the sentence patterns and conventions of standard Canadian English in writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university preparation level;
ESCV.02 - learn effectively in a wide range of teaching and learning situations.

Specific Expectations
EOR1.01 - make effective presentations on classroom topics, with some teacher guidance;
EOR1.03 - communicate orally for a variety of education- and career-related purposes (e.g., understand and participate in discussions and presentations on post-secondary educational choices; role-play job interviews, and analyse and evaluate their performance);
EOR1.04 - negotiate solutions to problems, interpersonal misunderstandings, and disputes;
EOR2.01 - monitor their speech for accuracy and correct common grammatical errors (e.g., review their use of articles and prepositions; check for subject-verb agreement);
EOR2.02 - use conventions of oral language appropriately (e.g., transition words and phrases for coherence; repetition for emphasis; pause, stress, and intonation for effect);
EOR3.01 - analyse social contexts and adapt style of speaking to suit the setting and the audience (e.g., use a formal style in a speech for school commencement; use colloquial language at a student council meeting);
ERE2.01 - use a variety of strategies to determine the meaning of unfamiliar words (e.g., consult a dictionary; infer meaning from context; relate unfamiliar words to cognates or word families);
ERE3.02 - identify characteristic elements of a range of literary genres, including essays, short stories, novels, poetry, and drama (e.g., elements such as imagery, personification, figures of speech);
ERE3.03 - use reading strategies effectively before, during, and after reading and explain their use to others (e.g., strategies such as previewing text, predicting main ideas or outcomes, listing unanswered questions while reading);
EWR1.02 - write creatively in a variety of forms (e.g., plays, narratives, poetry);
EWR2.01 - use a variety of connecting words and phrases to express logical relationships between and among ideas (e.g., prior to and subsequently to indicate sequence, however, and whereas to indicate contrast);
EWR3.01 - use a variety of spelling strategies and rules, and patterns to spell words correctly.

Planning Notes

- Begin the class with a reflection taken from the suggestions in Appendix 5.1.1.
- Refer to Appendix 5.1.0 for terms used in the activity.
- Prepare cue card/charts with key terms: rhyme, rhyme scheme, stanza.
- Collect commercial greeting cards, such as birthday, Easter, or Christmas with messages in rhyme. This is an opportunity to tie in with the Liturgical calendar. Students could be asked several days in advance to find cards as a homework assignment.
- Prepare a chart demonstrating rhyme schemes: a b a b, or others based on samples used in the activity.
- Prepare a chart of excerpt(s) from the storybook *Green Eggs and Ham* with the rhyming words accentuated in different colours. The best selection would be the final summary of all the items.
- Prepare an overhead with a sample of rhyme to demonstrate rhyme scheme.

Prior Knowledge Required

- Familiarity with the concept of homophones
- Experience in creating and maintaining a word bank

Teaching/Learning Strategies

1. The teacher begins the class with a reflection chosen from Appendix 5.1.1.
2. Post the charts/cue cards for the terms introduced in the activity and chart(s) with the rhyme schemes and the excerpts from *Green Eggs and Ham.*
3. Read aloud the full text of *Green Eggs and Ham.* Invite students to join in reading from the excerpt(s).
4. Direct students' attention to the charts of excerpt(s), and ask students to brainstorm reasons for the accentuation of the words in colour. Students repeat the words aloud to emphasize the rhyming sound.
5. Explain the concept of rhyme, referring to the chart.
6. Students brainstorm a list of ten words of varying length, sound, and difficulty, which are copied on the board. In pairs or small groups, students choose a minimum of five of these words and brainstorm a cluster of rhyming words around each. The pairs/groups report back to the whole class.
7. Students copy these words to create a word bank of rhyming words for use later in the unit.
8. Distribute the commercial rhyming greeting cards to students in pairs or small groups. Students identify the words that rhyme, note the number of lines, and present their results to the whole class.
9. Using an overhead transparency with a sample of verse, demonstrate how to mark in the rhyme scheme, referring to the chart already posted. Students copy the sample.
10. Students write short verses in rhyme, using the commercial rhyming greeting cards and the overhead sample as models. Students are encouraged to write verse for cards relating to the current Liturgical season and use these in cards to give to family and friends. They may refer to their rhyming word bank and other charts for resources. Students put these short verses in their writing folder for use in the Portfolio activity.
11. Students copy key words and definition, and the rhyme scheme/patterns, into their personal glossaries. This may be done for homework.

Accommodations

- Some sensitivity may be required when selecting greeting cards so that students' personal issues are respected.
- Some students may need extra time to copy charts. Charts should be left posted.
- Students may need the use of an English dictionary to confirm their understanding of new vocabulary.
- Use the videotape version of *Green Eggs and Ham.*
- Allow students to make greeting cards in which to use their verses.

Assessment/Evaluation Techniques

- Observation of group dynamics while discussing poem (Appendix 7) (Formative: EOR1.02, 4)
- Oral presentation of answers after small group discussion (Appendix 5.1.2 – Checklist for Presentation of Answers) (Formative: EOR1.01, 2.01, .02)
- Glossary: ongoing/daily additions (Appendix 5.2.1) (Formative: EWR2.02)
- Creation of word bank (Appendix 5.2.1) (Formative: EWR2.02)

Resources

Abrams, M.H. *A Glossary of Literary Terms*. Toronto: Holt, Rhinehart and Winston, 1971.
ISBN 0-03-076585-4

Seuss, Dr. *Green Eggs and Ham*. New York: Random House, 1966. ISBN 0-394-800-168

Seuss, Dr. *Green Eggs and Ham* and *The Cat in the Hat*. Random House Home Video.
LV 51260

Appendices

Appendix 5.1.0 – The Language of Poetry
Appendix 5.1.1 – Poems by Theme or Suggested Use
Appendix 5.1.2 – Checklist for Presentation of Answers
Appendix 5.2.1 – Checklist for Glossary/Word Bank/Theme Bank
Appendix 7.5 – Checklist for Assessing Group work

Activity 4: Getting in Shape: Form in Poetry

Time: 240 minutes

Description

Students apply the ideas acquired in the previous activities and integrate them with the concept of form. Students learn about and imitate traditional forms, such as the limerick and narrative, and the concept of stanzas such as couplet, quatrain, octet, and sestet. Students continue to discover relationships between the experience contained in a poem and their own lives, and to assess values and cultural bias. Students continue to build on skills and devices from previous activities and to add new pieces to their writing folder.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

1h - respects the faith traditions, world religions and the life-journeys of all people of good will;
2a - listens actively and critically to understand and learn in light of gospel values;
2b - reads, understands, and uses written materials effectively;
2c - presents information and ideas clearly and honestly and with sensitivity to others;
2d - writes and speaks fluently one or both of Canada's official languages;
2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.
3b - creates, adapts, and evaluates new ideas in light of the common good;
3c - thinks reflectively and creatively to evaluate situations and solve problems;
4a - demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
4b - demonstrates flexibility and adaptability;
4c - takes initiative and demonstrates Christian leadership;
4d - responds to, manages, and constructively influences change in a discerning manner;
4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;
5a - works effectively as an interdependent team member;
5e - respects the rights, responsibilities, and contributions of self and others;
5f - exercises Christian leadership in the achievement of individual and group goals;
5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EORV.02 - communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.01 - read and respond to literature;
EREV.05 - use independently a variety of strategies to build vocabulary;

EWRV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
ESCV.02 - learn effectively in a wide range of teaching and learning situations.

Specific Expectations
EOR1.01 - make effective presentations on classroom topics, with some teacher guidance;
EOR1.02 - express, support, and elaborate a point of view in sustained discussion about classroom topics (e.g., present and defend a position);
EOR2.01 - monitor their speech for accuracy and correct common grammatical errors (e.g., review their use of articles and prepositions; check for subject-verb agreement);
EOR2.02 - use conventions of oral language appropriately (e.g., transition words and phrases);
EOR3.01 - analyse social contexts and adapt style of speaking to suit the setting and the audience (e.g., use a formal style in a speech for school commencement; use colloquial language at a student council meeting);
ERE1.02 - demonstrate understanding of some cultural references in Western and Canadian literature. (e.g., biblical allusions; references to Greek mythology, Native mythology, or English-French relations);
ERE2.01 - use a variety of strategies to determine the meaning of unfamiliar words (e.g., consult a dictionary; infer meaning from context; relate unfamiliar words to cognates or word families);
ERE3.01 - use a variety of cues to extract meaning from a textbook (e.g., cues such as headings, subheadings, graphics, questions, sidebars, summaries);
ERE3.02 - identify characteristic elements of a range of literary genres, including essays, short stories, novels, poetry, and drama (e.g., elements such as imagery, personification, figures of speech);
ERE3.03 - use reading strategies effectively before, during, and after reading and explain their use to others (e.g., strategies such as previewing text, predicting main ideas or outcomes, listing unanswered questions while reading);
EWR1.01 - write coherently on a range of academic topics, using appropriate forms (e.g., precis, reports, essays);
EWR2.01 - use a variety of connecting words and phrases to express logical relationships between and among ideas (e.g., prior to and subsequently to indicate sequence, however, and whereas to indicate contrast);
EWR2.02 - use a variety of strategies to proofread, edit, and correct writing, focusing on effective style, relevant and interesting content, accurate spelling, and correct use of conventions (e.g., edit with a checklist; confer with peers and teacher; use electronic dictionaries);
EWR3.01 - use a variety of spelling strategies and rules, and patterns to spell words correctly;
EWR3.02 - use pronoun references correctly;
EWR3.03 - use appropriately, and with a high degree of accuracy, complex syntactical structures such as the infinitive and/or the gerund as object (e.g., hope + infinitive: I hope to go: enjoy + gerund: I enjoy going); phrasal verbs (e.g., put off, put up with); and participial phrases (e.g., characters appearing in the first chapter, characters introduced in the first chapter);
ESC2.01 - participates effectively in a full range of learning and teaching situations in the school (e.g., discussion in subject classrooms, school-wide presentations, extracurricular activities).

Planning Notes

- Begin the class with a reflection taken from the suggestions in Appendix 5.1.1.
- Refer to Appendix 5.1.0 for terms used in the activity.
- Prepare charts/cue cards for key terms.
- Prepare an overhead transparency of the sample narrative poem.
- Be sure to set the context for traditional works to account for the seemingly exclusive nature of the selections. Remember that later samples will include a broader range of culture and gender.

- Choose poems that link to a central theme. Those used in *Earth Prayers from Around the W*orld can be integrated effectively into the Liturgical year and into the issues and needs of current world events.
- Prepare short content and interpretation questions for the sample poems.
- Students are asked about well-known or "Canon" poets of their first culture. This may be assigned in advance as a homework activity.
- The graphic organizers "What's in a Poem?" and "Vocabulary" (Appendix 7) will be useful.
- The popular definition that "poetry is emotion" or "poetry is your feelings" is incomplete. Ensure that students understand that these emotions must be filtered through the creative process to produce poetry.
- Materials required: overhead, transparency, cue cards/charts, sufficient copies of the graphic organizers.

Prior Knowledge Required

- Experience in reading and decoding historical English language such as Elizabethan and 18th century
- Experience in taking notes from overhead and lecture

Teaching/Learning Strategies

1. The teacher begins the class with a reflection chosen from Appendix 5.1.1.
2. Post the charts/cue cards of terms for this activity.
3. Introduce the idea of organization into stanza, referring to the various samples already used. The class brainstorms reasons for organizing work into stanzas, such as organization and the progression/development of image/idea. This introduces the idea of matching form to purpose and reiterates the distinction of writing forms begun in the essay unit.
4. Introduce samples (see Appendix 5.1.1) of shorter rhymed poems by traditional authors or early anonymous ballads that demonstrate the use of couplets and quatrains, and assigns them to students. In pairs or small groups, students scan the assigned sample(s) for metre and rhyme scheme. Students try to identify the reason for the use of the particular form of their sample, using the reasons generated earlier. The pairs/groups report back to the class and receive feedback on their analysis.
5. Introduces the limerick, outlining its metrical pattern and rhyme scheme and identifying its humourous nature. Provide samples for student analysis in pairs or small groups, followed by whole class discussion.
6. Students refer to *Prism of Poetry* Section 3, "Parodies" for examples of imitation of poetry. Students write their own couplets, quatrains, and limericks, using the samples as models. This may be continued/completed as homework. Students put their work in their writing folders. Students ask at home or briefly research the well-known, or "Canon", poets of their first culture to share in class the following day.
7. Post the charts/cue cards of key terms and rhyme scheme for the selected narrative poem.
8. Introduce the narrative poem, explaining the organization, metre, and rhyme scheme. This also introduces the concept of a traditional body of works (or Canon) and a group of traditional (Canon) poets. Be sure to provide a context for these works as representational of the culture of a particular English speaking group, not exclusive, and to take the opportunity to assess for cultural bias and for values. Students are invited to make and share connections with the traditional and well-known poets of their first culture. Students take notes.
9. The teacher distributes copies of a narrative poem, such as Browning's poem, "How They Brought the Good News from Ghent to Aix" (see Appendix 5.1.1). Students read the poem, looking up unfamiliar vocabulary. Students may use the graphic organizer "Vocabulary" (Appendix 7).

10. The teacher puts on the overhead transparency of the poem and scribes as students scan the first two-four lines and identify the rhyme scheme, assisting where needed. This reinforces work done in previous activities.
11. Demonstrate on the overhead the organization into beginning, middle, and end. Students use the graphic organizer “What’s in a Poem?” (Appendix 7). Conduct a question and answer discussion about the problem/theme and its resolution, as well as its relationship to Catholic beliefs and Gospel values. The teacher makes the relationship between good news as used in the poem, and Good News as the story of the Christian faith. Describe how poetry can be a series of related poems around a central theme, and makes the connection to the Psalms, prayers from Scripture. Reinforce the understanding that poetry can be a sequence written around a sacred/spiritual theme, introducing the idea that poetry can be used to form prayer. Students take notes.
12. Distribute a variety of poems and prayers selected from Appendix 5.1.1 and from *Earth Prayers from Around the World* with the graphic organizer "What's in a Poem?", in addition to short content and interpretation questions. Students work on these in pairs or small groups, using a dictionary for unfamiliar vocabulary.
13. The teacher and students brainstorm themes found in the sample poems and prayers and brainstorm further themes of relevance to students as subjects for writing their own poems, keeping in mind the function of poetry as prayer. Students are encouraged to listen respectfully and to dialogue about the benefit of and need for prayer in their journey.
14. In their pairs or small groups, students collaboratively compose a long narrative poem, incorporating the devices taught so far and using the samples as models. They may incorporate details of their personal life or faith journey in their poem. Students are encouraged to share their stories in a supportive environment that recognizes the value of each individual and the contribution each person makes to the faith community. Students keep their poems in their writing folders for use later in the unit. Students may also write these as prayers to be read to their classmates to begin the class, to the whole school during morning prayers, or at a school Mass. These may be theme/need specific or related to the Liturgical calendar.
15. Students update their personal glossaries. This may be done for homework.
16. Distribute samples of Free Verse (see Appendix 5.1.1), with prompt questions on content and interpretation. These should include works of professional poets and published student writers.
17. In pairs or small groups, students discuss the samples, making a comparison chart outlining similarities and differences between this and the forms previously studied.
18. In the whole class, students present their findings. The teacher scribes as the class collaboratively produces a definition of free verse. Monitor the discussion to ensure that a valid definition is produced.
19. The class brainstorms the themes covered in the sample poems and extends this list to include themes and issues relevant to their own lives. Students copy these to create a theme bank.
20. Students compose their own free verse poetry, using the samples as models. This may be continued/completed for homework. Students keep these in their writing folder.
21. Students update their personal glossaries. This can be done for homework.

Assessment/Evaluation Techniques

- Observation: group dynamics while discussing poem (Appendix 7 – Checklist for Assessing Group Work) (Formative: EOR1.02, 4)
- Oral presentation of answers after small group discussion (Appendix 5.1.2) (Formative: EOR1.01, 2.01, .02)
- Theme bank creation (Appendix 5.2.1) (Formative: EWR2.02)
- Monitoring completion of writing tasks (imitation of sample poems) (Appendix 5.4.1) (Formative: ERE1.02, EWR1.02)

Accommodations

- Students may need the use of an English dictionary to confirm their understanding of new vocabulary.
- Students may need different degrees of help with the writing of rhyme and metre.
- Target one or two of the poetic devices in the poem, such as rhyme scheme and number of lines, rather than the full requirements, for the poem written by students.
- Allow students to begin and/or end the class with a reflection using one of their own poems.

Resources

Abrams, M.H. *A Glossary of Literary Terms*. Toronto: Holt, Rhinehart and Winston, 1971.
ISBN 0-03-076585-4

Browning, Robert. "How They Brought the Good News from Ghent to Aix" in *The Norton Anthology of English Literature, 4th ed.*, Vol. 2. M.H. Abrams, ed. New York: W.W. Norton & Co., 1975.
ISBN 0-393-95951-4

Cameron, Bob and JoAnne Cameron. *Prism of Poetry*. Scarborough: Prentice Hall, 1995.
ISBN 0-13-435330-7

Roberts, E. and E. Amidon. *Earth Prayers from Around the World*. San Francisco: Harper Collins, 1991.
ISBN 0-06-250746-X

Appendices

Appendix 5.1.0 – The Language of Poetry
Appendix 5.1.1 – Poems by Theme or Suggested Use
Appendix 5.1.2 – Checklist for Presentation of Answers
Appendix 5.2.1 – Checklist for Glossary/Word Bank/Theme Bank
Appendix 5.4.1 – Checklist for Writing Task/Homework
Appendix 7 – Checklist for Assessing Group Work

Activity 5: Poetic Devices

Time: 180 minutes

Description

In this activity students extend their examination of poetry to include poetic devices such as alliteration, pathetic fallacy, and personification. The activity is intended to provide students with an opportunity to engage in hands-on work in a more relaxed context. This allows students to recognize the playful nature of poetry and to share their own life and cultural experience with each other as they work.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

1h - respects the faith traditions, world religions, and the life-journeys of all people of good will;
2a - listens actively and critically to understand and learn in light of gospel values;
2b - reads, understands, and uses written materials effectively;
2c - presents information and ideas clearly and honestly and with sensitivity to others;
3b - creates, adapts, and evaluates new ideas in light of the common good;
3c - thinks reflectively and creatively to evaluate situations and solve problems;
3d - makes decisions in light of gospel values with an informed moral conscience;
4a - demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
4b - demonstrates flexibility and adaptability;

4c - takes initiative and demonstrates Christian leadership;
4d - responds to, manages, and constructively influences change in a discerning manner;
4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;
5a - works effectively as an interdependent team member;
5e - respects the rights, responsibilities, and contributions of self and others;
5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
7f - respects and affirms the diversity and interdependence of the world's peoples and cultures.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EORV.02 - communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.01 - read and respond to literature;
EREV.05 - use independently a variety of strategies to build vocabulary;
EWRV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
EWRV.02 - use the writing process independently to produce a final written or electronic version of an essay or a piece of writing;
EWRV.04 - use the sentence patterns and conventions of standard Canadian English in writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university preparation level;
ESCV.02 - learn effectively in a wide range of teaching and learning situations.

Specific Expectations

EOR1.01 - make effective presentations on classroom topics, with some teacher guidance;
EOR1.04 - negotiate solutions to problems, interpersonal misunderstandings, and disputes;
EOR2.01 - monitor their speech for accuracy and correct common grammatical errors (e.g., review their use of articles and prepositions; check for subject-verb agreement);
EOR2.02 - use conventions of oral language appropriately (e.g., transition words and phrases for coherence; repetition for emphasis; pause, stress, and intonation for effect);
EOR3.01 - analyse social contexts and adapt style of speaking to suit the setting and the audience (e.g., use a formal style in a speech for school commencement; use colloquial language at a student council meeting);
ERE1.02 - demonstrate understanding of some cultural references in Western and Canadian literature. (e.g., biblical allusions; references to Greek mythology, Native mythology, or English–French relations);
ERE2.01 - use a variety of strategies to determine the meaning of unfamiliar words (e.g., consult a dictionary; infer meaning from context; relate unfamiliar words to cognates or word families);
ERE3.02 - identify characteristic elements of a range of literary genres, including essays, short stories, novels, poetry, and drama (e.g., elements such as imagery, personification, figures of speech);
ERE3.03 - use reading strategies effectively before, during, and after reading and explain their use to others (e.g., strategies such as previewing text, predicting main ideas or outcomes, listing unanswered questions while reading);
EWR1.02 - write creatively in a variety of forms (e.g., plays, narratives, poetry);
EWR2.01 - use a variety of connecting words and phrases to express logical relationships between and among ideas (e.g., prior to and subsequently to indicate sequence, however, and whereas to indicate contrast);
EWR3.02 - use pronoun references correctly.

Planning Notes

- Begin the class with a reflection taken from the suggestions in Appendix 5.1.1.
- Refer to Appendix 5.1.0 for terms used in the activity.
- Collect a range of pictures and sounds of weather conditions.
- Create the chart/cue cards for new terms.
- Prepare copies or transparencies of tongue twisters.
- Materials needed: tape/CD player, magazines for collage; scissors, glue, and construction paper.

Prior Knowledge Required

- Familiarity with simile, metaphor
- Familiarity with tongue twisters

Teaching/Learning Strategies

1. The teacher begins the class with a reflection chosen from Appendix 5.1.1.
2. The teacher posts the chart/cue cards for the new terms.
3. Provide the lyrics of several tongue twisters, such as "She sells sea shells by the sea shore", or "Amidst the mist of silent hosts, He strikes his fists against the posts, And still insists he sees the Ghosts." Students practise saying these out loud.
4. The teacher leads the class in reading the tongue twisters one by one. After each, the teacher asks the class what was the predominant sound that could be heard.
5. Write on the board the letters for the sounds identified. The class brainstorms the associations for each sound, e.g., "s" is slithery, or slippery.
6. Introduce the term alliteration; students copy the term into their personal glossaries.
7. Hold up the picture or play the sound of a variety of weather conditions, writing the responses on the board. Ask students how each weather condition makes them feel and write their responses on the board in word clusters. Students copy these and add them to their notes to be incorporated in the theme bank.
8. In pairs or small groups, students select one emotion and create a collage of weather-related pictures cut out of magazines that connect to that emotion. Then they choose one weather condition and create a collage of emotion- or mood-related words cut out of magazines. Students make connections between concepts in English and the similarities in their first culture and share their insights with each other.
9. Introduce the term pathetic fallacy; students add the term to their personal glossaries.
10. Invite students to close their eyes while listening to the poem "The Sun Rising" by John Donne. Gives students a focus, such as "Try to visualize the sun as you hear it described." Read the poem aloud, then ask students to describe the image of the sun they visualized while listening. Responses should be directed at the features of the face, the expression, attitude/posture.
11. Introduce the term personification and invite students to share other possible examples from their first and their Canadian culture.
12. Discuss the meaning of the phrase "Busy old fool" and invite students to assess the poem for bias relating to age, gender, and any other applicable categories. This provides an opportunity for discussion of name-calling, put-downs, and the treatment of persons of differing abilities. Through this discussion students are encouraged to see how the Gospel values can be incorporated into their daily life, and to see how they themselves are valued and loved as persons of dignity and worth.
13. Explain how imagery frequently depends on cultural context for its impact. Students are invited to share similar images from their own culture. Draw the connection between the sun and The Son of God and remind students that poetry frequently echoes prayer and spirituality in subtle ways.
14. The students update their glossaries.
15. Review literary devices; students use their glossaries for reference.

16. Distribute samples of poetry both contemporary and traditional that demonstrate various literary devices. Students work collaboratively to identify the devices and assess their impact on the poem. Circulate to assist where necessary. Students present their results to the class.
17. Students update their personal glossaries. This may be done for homework.

Accommodations

- Students may need visual aids such as magazine pictures to assist in them visualizing the image of the sun as a person.
- Students may need direction in describing the image of the sun in terms of physical features. Some computer graphics exist that may be helpful.
- The idea of "the fool" may not be familiar in some students' culture.
- Since some students may have experienced put-downs and name-calling in their own lives, sensitivity is required in the discussion related to "Busy old fool".
- Allow students to begin and/or end the class with a reflection using one of their own poems.

Assessment/Evaluation Techniques

- Pathetic Fallacy Collage (Appendix 7 – Rubric for Assessing a Collage) (Formative: EOR4.03)
- Observation: group dynamics while discussing poem (Appendix 7) (Formative: EOR1.02, 4)
- Observation of group dynamics while working on collage (Appendix 7) (Formative: EOR1.2, 4)
- Oral presentation of answers after small group discussion (Appendix 5.1.2) (Formative: EOR .01, 2.01, .02)
- Glossary: ongoing/daily additions (Appendix 5.2.1) (Formative: EWR2.02)

Resources

Abrams, M. H. *A Glossary of Literary Terms*. Toronto, Holt, Rhinehart and Winston, 1971. ISBN 0-03-076585-4

Donne, John. "The Sun Rising (Busy Old Fool)" in *The Norton Anthology of Poetry, Revised Shorter Edition*. Allison, et al. New York: W.W. Norton & Co., 1975. ISBN 0-393-09251-8

Appendices

Appendix 5.1.0 – The Language of Poetry
Appendix 5.1.1 – Poems by Theme or Suggested Use
Appendix 5.2.1 – Checklist for Glossary/Word Bank/Theme Bank
Appendix 7 – Rubric for Assessing a Collage
Appendix 7 – Checklist for Assessing Group Work

Activity 6: Taking it Apart: Formal Analysis of Poetry

Time: 300 minutes

Description

This activity provides students with guidelines for formal analysis of poetry. Using samples of traditional poets as well as contemporary and published student writers, students apply their knowledge of structure devices to find meaning in the writing. Opportunities for discussion of values inherent in the selection as they compare to Christian ethics allow students to develop a further appreciation of poetry as a vehicle for thoughtful, spiritual expression. Students reinforce their understanding of concepts covered in previous activities by imitation of the poets presented as models. Finally, students demonstrate their comprehension in an oral presentation and written report.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

1h - respects the faith traditions, world religions, and the life-journeys of all people of good will;
1i - integrates faith with life;
1j - recognizes that "sin, human weakness, conflict and forgiveness are part of the human journey" and that the cross, the ultimate sign of forgiveness is at the heart of redemption (Witnesses to Faith);
2a - listens actively and critically to understand and learn in light of gospel values;
2b - reads, understands, and uses written materials effectively;
2c - presents information and ideas clearly and honestly and with sensitivity to others;
2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;
3b - creates, adapts, and evaluates new ideas in light of the common good;
3c - thinks reflectively and creatively to evaluate situations and solve problems;
3d - makes decisions in light of gospel values with an informed moral conscience;
4a - demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
4b - demonstrates flexibility and adaptability;
4c - takes initiative and demonstrates Christian leadership;
4d - responds to, manages, and constructively influences change in a discerning manner;
4e - sets appropriate goals and priorities in school, work, and personal life;
4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;
5a - works effectively as an interdependent team member;
5e - respects the rights, responsibilities, and contributions of self and others;
5f - exercises Christian leadership in the achievement of individual and group goals;
5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
7i - respects the environment and uses resources wisely.

Strand(s): Oral and Visual, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EORV.02 - communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.01 - read and respond to literature;
EREV.05 - use independently a variety of strategies to build vocabulary;
EREV.06 - use a range of research strategies independently to gather information for a variety of purposes;

EWRV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
EWRV.04 - use the sentence patterns and conventions of standard Canadian English in writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university preparation level;
ESCV.02 - learn effectively in a wide range of teaching and learning situations.

Specific Expectations

EOR1.01 - make effective presentations on classroom topics, with some teacher guidance;
EOR1.02 - express, support, and elaborate a point of view in sustained discussion about classroom topics (e.g., present and defend a position);
EOR1.04 - negotiate solutions to problems, interpersonal misunderstandings, and disputes;
EOR2.01 - monitor their speech for accuracy and correct common grammatical errors (e.g., review their use of articles and prepositions; check for subject-verb agreement);
EOR2.02 - use conventions of oral language appropriately (e.g., transition words and phrases for coherence; repetition for emphasis; pause, stress, and intonation for effect);
EOR3.01 - analyse social contexts and adapt style of speaking to suit the setting and the audience (e.g., use a formal style in a speech for school commencement; use colloquial language at a student council meeting);
ERE1.01 - use knowledge of the personal, historical, and cultural backgrounds of authors and audiences to explain the themes, situations, and characters represented in texts (e.g., themes of colonization or personal exile in a South Asian or Caribbean short story; Elizabethan history, language, and themes in a Shakespeare play);
ERE1.02 - demonstrate understanding of some cultural references in Western and Canadian literature. (e.g., biblical allusions; references to Greek mythology, Native mythology, or English–French relations);
ERE1.04 - analyse literature and classify it by type and theme (e.g., romance, tragedy, comedy, satire);
ERE1.06 - write a critical review of a book or article;
ERE2.01 - use a variety of strategies to determine the meaning of unfamiliar words (e.g., consult a dictionary; infer meaning from context; relate unfamiliar words to cognates or word families);
ERE2.02 - use a thesaurus to expand vocabulary and explain its use to others;
ERE2.03 - use all elements of an entry in an advanced learner dictionary and explain their use to others (e.g., elements such as word class labels, definitions, examples, usage labels, pronunciation keys);
ERE2.05 - take advantage of opportunities to use new words (e.g., in written responses to literature; in classroom discussions);
ERE3.02 - identify characteristic elements of a range of literary genres, including essays, short stories, novels, poetry, and drama (e.g., elements such as imagery, personification, figures of speech);
ERE3.03 - use reading strategies effectively before, during, and after reading and explain their use to others (e.g., strategies such as previewing text, predicting main ideas or outcomes, listing unanswered questions while reading);
ERE4.01 - gather information from a variety of sources, including electronic databases, web sites, and online libraries;
ERE4.02 - synthesize and evaluate the information gathered from a variety of sources for an independent research project;
ERE4.03 - prepare a bibliography of print and electronic sources consulted during research;
ERE4.04 - acknowledge borrowed information, ideas, and quotations;
EWR1.01 - write coherently on a range of academic topics, using appropriate forms (e.g., precise, reports, essays);
EWR1.03 - write to analyse, interpret, and evaluate information and ideas (e.g., a short essay introducing, developing, and concluding an argument);

EWR2.01 - use a variety of connecting words and phrases to express logical relationships between and among ideas (e.g., prior to and subsequently to indicate sequence, however, and whereas to indicate contrast).

Planning Notes

- Begin the class with a reflection taken from the suggestions in Appendix 5.1.1.
- Choose a personal favourite as a sample for analysis; it is important to let students see the power of poetry to evoke a passionate and pleasurable response.
- Use the graphic organizer "What's in a Poem?" from ESLCO for discussions.
- Decide in advance how to assign the poems to students: first-come/first-served or some other method; how to determine the order or presentation; when the written component will be due (before or after the oral).
- Determining the selection process with students can provide excellent opportunities for applying Gospel values to daily life; conflict management skills can also be highlighted.
- Materials needed: overhead; transparencies for students to copy their poem for analysis; and extra copies of the sample poem, such as "Musée des Beaux Arts", used in the opening activity; copies of the graphic organizers P, Q, S, Research Sources Organizers (Appendix 7 ESLOCO English for School and Work)

Prior Knowledge Required

- Experience with research for biographical and context data
- Experience with oral presentation
- Familiarity with the terms Tone, Mood, Syntax, Imagery

Teaching/Learning Strategies

1. The teacher begins the class with a reflection chosen from Appendix 5.1.1.
2. Instruct students to review the sample poem, such as "Musée des Beaux Arts", used in Activity 1. Students review vocabulary, using a dictionary where necessary.
3. Read the poem aloud.
4. The teacher repeats the Question and Answer discussion to elicit students' reactions to the poem, starting with the question "Did you like the poem? How did it make you feel? What was the most striking/interesting/powerful part of the poem for you?" After talking about the subjective reactions to the poem, the discussion moves to questions that are more objective/judgement-based, beginning "Now that you have studied the techniques that poets use to create their works, what was effective about the poem? What was not effective?" As in Activity 1, the teacher asks the students to make an overall judgement of the poem based on the knowledge they now have about technique, again using a question such as "Do you think this is a good poem? Why/why not?" Students should refer to specific techniques related to specific lines in the poem. Encourage an atmosphere accepting of each individual's opinions, uniqueness, and worth so that students feel comfortable sharing.
5. Point out the process of the questions, from subjective to objective, making the connection to the way that literature is assessed: the reader begins by liking or disliking the piece and then investigates the text to discover how the writer caused this response.
6. Distribute copies of the Instructions for Formal Analysis of Poetry (Appendix 5.6.1) and read through it with the class, clarifying where necessary.
7. Students, with teacher guidance, work as a class to apply the guidelines to the sample. The teacher models how to write up an analysis by scribing student responses on chart paper or the board. Students copy the analysis in their notebooks.
8. The teacher returns to the instructions for formal analysis of poetry (Appendix 5.6.1), going over the timeline and requirements, reviewing the poem selection procedure, "tie-breaking" procedures, and

clarifying where necessary. In making their selection, students are encouraged to balance their wishes with the needs of the whole class in keeping with the Gospel value of loving neighbours as oneself. Students are encouraged to use appropriate conflict-management skills during the selection process.

9. Provide samples of poems for analysis, using a variety of traditional and contemporary, professional and published student writers drawn from a range of cultural and historical contexts. (See Appendix 5.1.1.) Students may choose from these samples or select an alternate piece, subject to approval. Students are encouraged to consider the values and overall message of the piece, and be sensitive to the experience and issues of their classmates in making their choice.
10. Students work in pairs or small groups to analyse, organize, write up, and present in oral form their formal analysis of poetry. Students assign roles and responsibilities, using appropriate conflict-management strategies to promote an effective and harmonious team.
11. Review documentation skills and citation skills addressed during previous units. Students use the Research Sources Organizers P, Q, and S to track their sources. Remind students that the honesty of acknowledging sources is another way to implement Gospel values in their daily lives.
12. Students submit their personal glossary for summative evaluation at the end of the activity.

Accommodations

- To allow for the differing exit choices of students, adjust the suggested list of poetry to suit the age and projected stream/grade of the students.
- Distribute the sample poem the day before to allow students to pre-read and prepare vocabulary.
- Pair students heterogeneously to permit a balance of talent and skill.
- Adjust the length of the presentation; give a longer time slot to allow for a fuller analysis.
- Allow students, especially those going into a senior grade, to present on their own.
- Allow students to begin and/or end the class with a reflection using one of their own poems.

Assessment and Evaluation

- Checklist of the oral presentation based on performance skills (Appendix 7 – Rated Checklist for an Oral Presentation) (Formative: EREV.01, ERE 1.05)
- Oral Report: Formal Analysis of Poem presented to class (Appendix 7) (Summative: EOR1.01; 2.01, .02, 3.01; ERE 1.01, .02, .04, 2.05, 3.02, 4.01, 4.04)
- Observation: group dynamics while discussing poem (Appendix 7) (Formative: EOR1.02, .04)
- Oral presentation of answers after small group discussion (Appendix 5.1.2) (Formative: EOR1.01, 2.01, .02)
- Glossary: ongoing/daily additions (Appendix 5.2.1) (Formative: EWR2.02)
- Glossary: submission of glossary for final evaluation (Appendix 5.6.2) (Summative: EWR2.02, .03)

Resources

Auden, W.H. "Musée des Beaux Arts" in *The Norton Anthology of English Literature, 4th ed., Vol. 2.* M.H. Abrams, ed. New York: W.W. Norton & Co., 1979. ISBN 0-393-95951-4

Appendices

Appendix 5.1.1 – Poems by Theme or Suggested Use
Appendix 5.6.1 – Instructions for the Formal Analysis of Poetry
Appendix 5.6.2 – Rated Checklist for Glossary
Appendix 7 – Research Sources Organizers

Activity 7: The Last Word

Time: 240 minutes and ongoing throughout the unit

Description

In this final activity, students use the techniques covered in earlier activities and consolidate them in a portfolio of original works. Students select their own work written during the unit, as well as other original poems they have written outside the context of the unit. Students use the stages of the writing process to produce a portfolio of polished pieces in which they showcase their own creativity and skills and share their growth as thoughtful writers.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

1h - respects the faith traditions, world religions, and the life-journeys of all people of good will;
2a - listens actively and critically to understand and learn in light of gospel values;
2c - presents information and ideas clearly and honestly and with sensitivity to others;
3c - thinks reflectively and creatively to evaluate situations and solve problems;
3d - makes decisions in light of gospel values with an informed moral conscience;
4a - demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
4b - demonstrates flexibility and adaptability;
4d - responds to, manages, and constructively influences change in a discerning manner;
4e - sets appropriate goals and priorities in school, work, and personal life;
4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;
4g - examines and reflects on one's personal values, abilities, and aspirations influencing life's choices and opportunities;
5e - respects the rights, responsibilities, and contributions of self and others;
5f - exercises Christian leadership in the achievement of individual and group goals;
5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
7a - acts morally and legally as a person formed in Catholic traditions;
7b - accepts accountability for one's own actions;
7f - respects and affirms the diversity and interdependence of the world's peoples and cultures;
7g - respects and understands the history, cultural heritage, and pluralism of today's contemporary society.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EORV.02 - communicate orally, using patterns of English grammar and pronunciation with the accuracy necessary for continued success in subject classrooms;
EREV.05 - use independently a variety of strategies to build vocabulary;
EWRV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
EWRV.02 - use the writing process independently to produce a final written or electronic version of an essay or a piece of writing;
EWRV.03 - organize and link ideas logically and effectively in written texts such as narratives and essays;
EWRV.04 - use the sentence patterns and conventions of standard Canadian English in writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university preparation level.

Specific Expectations

EOR1.04 – negotiate solutions to problems, interpersonal misunderstandings, and disputes;

EOR2.01 – monitor their speech for accuracy and correct common grammatical errors (e.g., review their use of articles and prepositions; check for subject-verb agreement);

EOR2.02 – use conventions of oral language appropriately (e.g., transition words and phrases for coherence; repetition for emphasis; pause, stress, and intonation for effect);

EOR3.01 - analyse social contexts and adapt style of speaking to suit the setting and the audience (e.g., use a formal style in a speech for school commencement; use colloquial language at a student council meeting);

ERE2.01 - use a variety of strategies to determine the meaning of unfamiliar words (e.g., consult a dictionary; infer meaning from context; relate unfamiliar words to cognates or word families);

ERE2.02 - use a thesaurus to expand vocabulary and explain its use to others;

ERE2.03 - use all elements of an entry in an advanced learner dictionary and explain their use to others (e.g., elements such as word class labels, definitions, examples, usage labels, pronunciation keys);

ERE2.05 - take advantage of opportunities to use new words (e.g., in written responses to literature; in classroom discussions);

EWR1.02 - write creatively in a variety of forms (e.g., plays, narratives, poetry);

EWR2.01 - use a variety of connecting words and phrases to express logical relationships between and among ideas (e.g., prior to and subsequently to indicate sequence, however, and whereas to indicate contrast);

EWR2.02 - use a variety of strategies to proofread, edit, and correct writing, focusing on effective style, relevant and interesting content, accurate spelling, and correct use of conventions (e.g., edit with a checklist; confer with peers and teacher; use electronic dictionaries);

EWR2.03 - publish written work, selecting a format suited to the intended audience and using technologies such as graphics and desktop-publishing software, as appropriate;

EWR3.01- use a variety of spelling strategies and rules, and patterns to spell words correctly;

EWR3.02 - use pronoun references correctly.

Planning Notes

- Begin the class with a reflection taken from the suggestions in Appendix 5.1.1.
- Determine the format for the portfolio: Duotang or folder, illustrated or not, typed or hand written, font/font size, and other criteria, based on the skills, talents, and resources of the students.
- Create a sample portfolio.
- Provide a variety of texts of poetry and prayer to expand students' range of resources. *Earth Prayers from Around the World* is highly recommended for this purpose.
- Provide guidelines for effective conferencing.
- Provide conference time for student/teacher and peer feedback.
- Create a timeline.
- Determine a due date that allows for the optimum length of time for conferencing, revising and formatting.
- The graphic organizer The Writing Process (Appendix 7) may be useful as review.

Prior Knowledge Required

- Experience with all stages of the writing process
- Conferencing skills

Teaching/Learning Strategies

1. The teacher begins the class with a reflection chosen from Appendix 5.1.1.
2. Distribute the Instructions for the Portfolio of Original Poetry (Appendix 5.7.1) and go over it with the class, clarifying where necessary.
3. Review the process of imitation as seen in Activity 4 using *Prism of Poetry* and provide samples of current multicultural and Catholic poetry (see Appendix 5.1.1).
4. Students select from the pieces written in earlier activities and, if desired, from works created outside the unit, a total of ten pieces for inclusion in the portfolio. Students may also choose to create entirely new pieces. Students are encouraged to explore their own spirituality and experience as a source for their poetry and to take risks in allowing themselves to be creative, trusting in the respect and acceptance they give and receive in the class.
5. Students polish these pieces using the stages of the writing process, making sure to conference with the teacher and at least two other students. Students are encouraged to conference in an atmosphere of trust in which each individual's talents and skills are valued and respected.
6. Students submit the portfolio.

Accommodations

- Adjust the number of submissions.
- Adjust the nature of submission to include more free verse or more fixed forms.
- Allow students to use word processing to format their portfolio.
- Allow students to use collage techniques for formatting.
- Allow students to begin and/or end the class with a reflection using one of their own poems.
- Students may wish to create entirely new pieces; sufficient time should be provided for the full stages of the writing process.
- Use Edward Hays' *Psalms for Zero Gravity* with some students, especially those who are older or are going into senior and/or Academic courses.

Assessment/Evaluation Techniques

- Portfolio: selection of original works for evaluation (Appendix 7 – Rubric for Assessing Creative Writing) (Summative: EWR1.02, 2.01, 03, 3.01, .02, .03)
- Student reflection on producing the portfolio (Appendix 5.7.3 – Student Checklist for Portfolio) (Formative: EWR1.02, 2.01, .02, .03. 3.01, .02, .03)
- Student checklist for writing process: adapt the checklist in Appendix 7 – Self and Peer Editing Checklist (Formative: EWR2.02, 3.01)
- Checklist for conferencing between students; observation of process (Appendix 5.7.2) (Formative: EOR1.04, 2.02, 3.01, .02)
- Student reflection on learning in the unit: Appendix 7 – Learning Log (Formative: EREV.01; ERE1.05)
- Student reflection on personal writing (Appendix 7 – Portfolio Reflection Sheet) (Formative: ERE1.03, 2.01, 3.01)

Resources

Cameron, Bob and JoAnne Cameron. *Prism of Poetry*. Scarborough: Prentice Hall, 1995. ISBN 0-13-435330-7

Hays, Edward. *Psalms for Zero Gravity*. Leavenworth: Forest of Peace, 1998. ISBN 0-969576-42-x

Roberts, E. and E. Amidon. *Earth Prayers from Around the World*. San Francisco: Harper Collins, 1991. ISBN 0-06-250746-X

Appendices

Appendix 5.7.1 – Student Instructions for the Portfolio of Original Poetry
Appendix 5.7.2 – Checklist for Conferencing
Appendix 5.7.3 – Checklist for Portfolio
Appendix 7

Unit 6: Distant Quests and Mortal Tests – An Independent Study

Time: 15 hours

Note: As students need time to work independently, the activities in this unit are spread over a number of previous units. Activities 1 and 2 are preparatory and are covered between Units 4 and 5. Time to launch Activity 3 is built into Unit 5. Conference time is set aside where necessary in Unit 5.

Unit Description

In this unit students practise and polish skills acquired during the course through a teacher-guided independent study. The independent study has three components: a research component, an exploration component, and a creative component. Students research archetypal quest and journey themes in literature (including Biblical stories, Greek and native mythology, and myth and fable from their first language heritage). In reflective personal essays, students explore their own journeys or quests. In the creative component of their independent study, students write, illustrate, publish, and present quest stories for specific audiences. Students are also invited to make a commitment to work on a skill with which they are dissatisfied, allowing them to improve on their final assessment. Through these activities students are encouraged to become effective communicators, reflective and creative thinkers, and self-directed life long learners.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: CGE 2a, b, c, 3b, 4b, e, f, 5a, g; 7b, f.
Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence
Overall Expectations: EORV.01, 03; EREV.01, .02, .04, .06; EWRV.01, .02, .03, .04; ESCV.02.
Specific Expectations: EOR1.01, .03; 3.01; ERE1.01, .02, .03, .05; 3.05, 4.01, .02, .03, .04; EWR1.01, .02, .03, 2.02, .03; ESC1.02, 2.01

Activity Titles (Time + Sequence)

Activity 1	In Quest of the Quest	240 minutes
Activity 2	Reflecting and Comparing	180 minutes
Activity 3	Seeking the Muse/Discovering an Audience	120 minutes
Activity 4	Creation	120 minutes
Activity 5	Delivering the Prize and Distributing the Laurels	240 minutes

Unit Planning Notes

- Awareness of universal mythic patterns promotes tolerance by reminding us of our common humanity. As an in-depth study of archetypal patterns in literature is complex and inappropriate for this level of student, this unit examines some of these patterns, allowing students to apply them to their own lives and work with them creatively. Class discussions should lead students to reflect on their personal journeys in a Christian context. Students who have covered the ESLAO course (Beginning Communication in English, Level 1) build on information gained from reading fairy tales, fables, and myths. For students who do not have this background, a brief review is helpful.
- Preparation involves the collection of a variety of suitable mythic quests from a range of cultures. These selections should be short and relatively straightforward, allowing preparatory activities to move quickly without a high level of frustration. (*Gods, Heroes and Men of Ancient Greece* by W.D.H. Rouse is an excellent source, offering suitable length and reading level; *Retold Classic Myths Volume 1* and Teacher Resources for *Retold Classic Myths Volume 1* offer accessible stories and ready-made activities and questions.) In reading and class activities, stories should represent a variety of backgrounds such as African, Indian, North American Native, and Australian Koori myths.

The Internet is also an excellent source and suitable stories can be easily accessed and downloaded. As sites come and go, listing them is not very useful. Simply using "mythology" as a search word yields an abundance of sources. One very useful site is http://www.bulfinch.org/fable/bull20.html which offers simplified versions of Bulfinch's anthology.

- To ensure that students are able to find appropriate material for research, assess availability in the school Library/Resource Centre and both adult and children's sections of the public library. Also check availability of material from web sites, electronic media, and videos. For the diagnostic activity on fairy tales "Rapunzel", "Rumplestiltskin", "Cinderella", and "Sleeping Beauty" offer patterns such as enchanted princesses, prophesies, tasks, magical intervention, the numbers three and seven. It is preferable to get original versions of these stories rather than Disney rewrites. The children's section of the local library is a good source. Students should be encouraged to bring in stories from their own cultures for others to read. Archetypal mythic quest stories include Jason, Perseus, Odysseus, Heracles, Orpheus, Aladdin, Beowulf, Sinbad, Thor, Quest for the Holy Grail, journeys as exemplified in lives of saints (such as St. Paul, St. Catherine of Sienna and St. Patrick); Biblical stories such as the Flood, the life of Moses, and the life of Christ; videos such as *The Princess Bride*; and children's stories such as *The Paper Bag Princess* (by Canadian author, Robert Munsch), and *Alice in Wonderland.*
- Be aware of, and adhere to, Cancopy restrictions when selecting stories for class work. Students are also encouraged to respect Cancopy restrictions when viewing videos as part of their research or in creating their books.
- The unit allows students to address skills they feel need improvement. They use their writing folders to review and critique their accomplishments. They then are able to attempt an activity which allows them to demonstrate improvement and thus adjust their final evaluation.
- As this unit involves students in an excursion to another school, safety issues and Board/school policies for excursions must be observed.
- Create classroom displays to promote interest in the unit and add to these displays as students explore the topic.

Prior Knowledge Required

Familiarity with:

- Essay format, elements of literature and writing of fiction, the writing process
- Bibliography and acknowledgement of sources
- Use of graphic organizers
- Requirements of group work
- Oral presentations

Teaching/Learning Strategies

Teacher-directed questioning, mini lecture and note-taking, brainstorming, collaborative and co-operative learning, homework, conferencing, guided research, guided reading, guided writing, independent learning, oral presentations, modelled creative writing, charts, oral presentations, interviews, use of graphic organizers, community involvement, rehearsal.

Assessment and Evaluation

Students are assessed using a variety of tools: observation, checklists, written logs, and rubrics. Assessment is done for diagnostic, formative, and summative purposes and encompasses all categories: knowledge, thinking, application, and communication.

Resources

Print

The Bible

Munsch, Robert. *The Paper Bag Princess*. Toronto: Annick Press, 1980. ISBN 0-920236-16-2

Retold Classic Myths Volume 1. Logan: Perfection Learning, 1993. ISBN 0-89598-992-1

Teacher Resources for Retold Classic Myths Volume 1. Logan: Perfection Learning, 1993. ISBN 0-89598-992-X

Rouse, W.H.D. *Gods, Heroes and Men of Ancient Greece*. New York: Penguin, 1957. ISBN 0-451-62800-4

Computer Software

Microsoft Encarta 2000

Web Sites

http://www.webcom.com/shownet/medea/bulfinch/welcome.html

http://www.bulfinch.org/fable/bull20.html

Videotapes/Films

The Princess Bride. Twentieth Century Fox, 1987.

Dragon Heart. Universal City Studios, 1996.

Stand by Me. The Body Inc., 1986.

Activity 1: In Quest of the Quest

Time: 240 minutes

Description

This activity establishes the background and expectations for the independent study. With teacher guidance, students review the concept of repeated patterns in literature. By examining myths, legends, and folktales and comparing them with stories from their own heritages, students learn to respect and affirm the diversity and interdependence of the world's people and cultures. Students read, as a class and individually, a selection of quest or journey myths and use graphic organizers to label and categorize recurring motifs.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2b - reads, understands, and uses written materials effectively;
3b - evaluates new ideas in the light of the common good;
5b - works effectively as an interdependent team member;
7f - respects and affirms the diversity and interdependence of the world's people and cultures.

Strand(s): Oral and Visual Communication, Reading, Social and Cultural Competence

Overall Expectations

EORV.01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EORV.03 - analyse a variety of social contexts to determine the appropriate style of language and non-verbal behaviour to use in them;
EREV.01 - read and respond to literature;

EREV.04 - demonstrate understanding of the elements of a range of fiction and non-fiction forms of writing;
ESCV.02 - learn effectively in a wide range of teaching and learning situations.

Specific Expectations
EOR1.03 - communicate orally for a variety of education- and career-related purposes;
EOR3.01 - analyses social contexts and adapts style of speaking to suit the setting and the audience;
ERE1.03 - compare the treatment of common literary themes in a range of fictional material;
ERE3.05 - record needed information from texts used in classroom subjects;
ERE4.02 - synthesize and evaluate the information gathered from a variety of sources for an independent research project;
ESC2.01 - participate effectively in a full range of learning and teaching situations in the school

Planning Notes

- Prepare background material for mythic archetypes. *Microsoft Encarta 2000* is a good source or see Appendix 6.1.1 – Background Material, A) Archetypes in Literature.
- Create a chart organizer with appropriate headings for the diagnostic activity. Headings could include: hero, heroine, villain, supporting character, elements (magic, prophecy), tasks (rescuing a princess, slaying a dragon, finding a precious item).
- Materials required include chart paper, felt pens, and sample graphic organizers (web chart).
- Create class groups that are appropriate for the activities. Diagnostic groups should be mixed abilities to allow peer teaching. To analyse quest myths, a jigsaw approach is used where the home groups contain students of similar ability to allow selection of material of an appropriate level.
- Create checklist for diagnostic and formative assessment of understanding in group work or use Appendix 6.1.2 – Observation Checklist for Discussion of Archetypal Patterns.
- Consult Unit Planning Notes for sources for the following:
  - selection of traditional fairy tales that demonstrate archetypal patterns;
  - Greek quest, with content questions, for the whole class to study;
  - collection of quest myths, excluding the myth used in the whole class activity, for use in jigsaw activity. Choose versions with a language difficulty appropriate to the group. See Appendix 6.1.1 Background Material B) Greek Mythology: Quests for the Stories of Jason and Perseus.

Prior Knowledge Required

- Use of graphic organizers
- Experience with group work

Teaching/Learning Strategies

1. The teacher introduces the guiding theme for the independent study: an exploration of mythic patterns specifically those found in quest stories. The term “archetype”, with a simple explanation of its use in the discussion of literature, is provided (*Microsoft Encarta 2000* or Appendix 6.1.1 – Background Materials). Terms such as “myth”, “legend”, “fairy tale”, and “folktale” are defined and their history discussed. Students take appropriate notes as well as recording new words and definitions in their glossaries. The teacher also explains the requirement that students read widely and record their discoveries and bibliographic information for use in their independent study.
2. For diagnostic purposes the class is divided into small groups (two to four students depending on class size) and the teacher distributes a selection of traditional fairy tales, two or three to each group. Working with a chart-form graphic organizer, students read the stories and analyse their components. The teacher facilitates by moving from group to group and guiding discussions. Students may need to be reminded of work done in ESLAO (Beginning Communication in English, Level 1) or be taught

concepts they are not aware of. Groups then complete a master chart where common themes and archetypal patterns are collated and discussed. (See Planning Notes for suggested chart headings.)

3. Students are encouraged to volunteer stories from their own heritages, discover similar patterns, and add them to the master chart. The teacher encourages thoughtful and respectful sharing with an emphasis on the common humanity these stories reveal.
4. For the next step in analysis of archetypal patterns, the class reads and analyses a Greek quest myth. Students read an assigned classic Greek quest myth for homework (Perseus, Odysseus, Jason, Orpheus, and Ulysses are good choices.) To check comprehension, students answer a set of content questions. See Planning Notes and Resources for suggestions. Appendix 6.1.1 – Background Information B) Greek Mythology contains adapted versions of the Perseus and Jason stories.
5. After the content questions have been checked and discussed in class, students, with teacher guidance, identify the archetypal components of the story. A graphic organizer such as a web is a useful tool for this activity.
6. Students now have an opportunity to work in groups to analyse a quest story and share their findings with their group. The teacher arranges class groups for a jigsaw activity. The "home" groups are arranged to include students of similar ability and materials are chosen to be suitable for the group ability level. Members of each group are assigned the same myth to read for homework. The teacher encourages a discussion of the obligations of group work in preparation for the jigsaw activity that follows.
7. When the home groups meet they first review techniques for successsful group work such as respectful listening and methods of conflict resolution. The groups are encouraged to find ways of reaching a consensus in their analysis. Groups then analyse their assigned myth with the same approach used in the class analysis. Working together, students make notes on archetypal patterns discovered and create bibliographic entries for works consulted.
8. Students move from their "home" group into a second group which is composed of one expert from each home group. Each "expert" now teaches the plot and analysis of the myth from his/her home group.
9. On returning to the home group, students compare, discuss, and collate information. Students create personal organizers to reflect the recurring archetypal patterns. They also keep a record of bibliographic entries and collect useful quotations for the writing that follows.

Assessment/Evaluation Techniques

- Observation: preliminary reading to establish understanding of archetypal patterns (Appendix 6.1.2 – Observation Checklist for Discussion of Archetypal Patterns.) (Diagnostic: EOR1.03; 3.01; ERE1.01, .02, .03; 3.05, 4.02, .03; ESC2.01)
- Observation: jigsaw activity (Appendix 6.1.2 – Observation Checklist for Discussion of Archetypal Patterns) (Formative: EOR1.03; 3.01; ERE1.01, .02, .03; 3.05, 4.02, .03; ESC2.01) NB. If necessary, the teacher may choose to further explore the effectiveness of students' group work by using Appendices 4.2.2 and 4.2.3 for peer and self-evaluation of a jigsaw activity.

Accommodations

- Consider student skill level when creating groups.
- Choose material of an appropriate level for group work.
- Be prepared to support students who are finding the material challenging through review and conferencing.

Resources

Selection of folk and fairy tales; selection of quest myths

Microsoft Encarta 2000

http://www.bulfinch.org/fable/bull20.html

Retold Classic Myths Volume 1. Logan: Perfection Learning, 1993. ISBN 0-89598-992-1

Teacher Resources for Retold Classic Myths Volume 1. Logan: Perfection Learning, 1993
ISBN 0-89598-992-X

Rouse, W.H.D. *Gods, Heroes and Men of Ancient Greece*. New York: Penguin, 1957.
ISBN 0-451-62800-4

Graphic organizers, felt pens, chart paper

Appendices

Appendix 6.1.1 – Archetypes in Literature
Appendix 6.1.2 – Observation Checklist for Discussion of Archetypal Patterns

Activity 2: Preparing for the Journey

Time: 180 minutes

Description

The expectations of the independent study are established. Students are made aware of expectations for evaluation and are encouraged to establish personal goals and timelines. Students pursue independent reading while keeping reading logs. Students revisit writing folders and, in conference with the teacher, develop a proposal and contract sheet as part of their independent study. Students recognize skills they would like to improve and tailor their independent study to allow them to demonstrate mastery. They also reflect on their personal journey or quest and write a short reflective essay which demonstrates an understanding of the archetypal patterns in quest myths.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2c - presents information and ideas honestly and with sensitivity to others;
4f - applies effective communication, decision-making, problem solving, time, and resource management skills;
7b - accepts accountability for own actions.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV.03 - analyse a variety of social contexts to determine the appropriate style of language and non-verbal behaviour to use in them;
EREV.01 - read and respond to literature;
EREV.02 - choose and respond to personal reading material comparable in scope and difficulty to materials chosen by their English speaking peers;
EREV.04 - demonstrate understanding of the elements of a range of fiction and non-fiction forms of writing;
EREV.06 - use a range of research strategies independently to gather information for a variety of purposes;
EWRV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
EWRV.02 - use the writing process independently to produce a final written or electronic version of an essay or a piece of writing;
EWRV.03 - organize and link ideas logically and effectively in written texts such as narratives and essays;

EWRV.04 - use the sentence patterns and conventions of standard Canadian English in writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university preparation level;
ESCV.02 - learn effectively in a wide range of teaching and learning situations.

Specific Expectations
EOR3.01 - analyse social contexts and adapt style of speaking to suit the setting and the audience;
ERE1.01 - use knowledge of the personal, historical, and cultural backgrounds of authors and audiences to explain the themes, situations, and characters represented in texts;
ERE1.02 - demonstrate understanding of some cultural references in Western and Canadian Literature;
ERE1.05 - use a variety of methods to demonstrate an understanding of personal reading;
ERE3.05 - record needed information from texts used in classroom subjects;
ERE4.01 - gather information from a variety of sources, including electronic databases, web sites, and online libraries;
ERE4.02 - synthesize and evaluate the information gathered from a variety of sources for an independent research project;
ERE4.04 - prepare a bibliography of print and electronic sources consulted during research;
EWR1.01 - write coherently on a range of academic topics, using appropriate forms;
EWR1.03 - write to analyse, interpret, and evaluate information and ideas;
EWR2.02 - use a variety of strategies to proofread, edit, and correct writing, focusing on effective style, relevant and interesting content, accurate spelling, and correct use of conventions;
EWR2.03 - publish written work, selecting a format suited to the intended audience and using technologies such as graphics and desktop-publishing software, as appropriate;
ESC1.02 - evaluate the effectiveness of own and peer's reports, letters, or speeches on current issues;
ESC2.01 - participate effectively in a full range of learning and teaching situations in the school.

Planning Notes

- Prepare a selection of worksheets for independent study:
  - Expectations and timelines (Appendix 6.2.1 – Student Information Sheet: Independent Study)
  - Rubric for assessing quest story - process and product (Appendix 6.2.2 – Rubric for Creative Writing Quest Story. **Note**: This is an all encompassing evaluation tool covering every step of the Independent Study - interview; essay outline, first draft, final draft; sharing the product with subject and peers. Students should have a copy of it and follow the evaluation process.)
  - Research tools (Appendix 7 Catholic Profiles ESLCO Research Organizers P, Q, R, and S)
  - Reading Log Content (Suggested headings: Title of Work and Bibliographic Entry, Plot Summary, Character List, Archetypal Motifs, Personal Reaction)
  - Course expectations and contract sheet (Appendix 6.2.4 – Course Expectations and Contract)
  - Peer- and self-editing tools (Appendix 1.2.2 – Formal Essay Outline; Appendix 1.3.1 – Strategies for Writing an Effective Introduction and Conclusion; Appendix 7 – Writer's Checklist for Revising Your Paper, Research Project Checklist)
  - Assessment tools to evaluate the essay (Appendix 1.6.1 – Expository Essay Rubric)
- Direct student's research by suggesting sources such as children's section of local library (*The Paper Bag Princess* by Canadian writer, Robert Munsch is a good example of parody of the quest myth.); web sites and videos (*The Princess Bride* parodies quest story elements, *Stand by Me* uses the quest theme in a modern setting, *Dragon Heart* is modelled on a traditional quest); suitable editions of Lives of the Saints (The lives of St. Paul, St. Catherine of Sienna, and St. Patrick have elements of the archetypal quest or journey).
- Make model bibliographic entries available.
- Students bring their writing folders for reflection and assessment.

Prior Knowledge Required

- Familiarity with: essay format, requirements of personal essay, bibliographic entries, source acknowledgement

Teaching/Learning Strategies

1. The teacher introduces the independent study unit and the method of assessment to students (Appendix 6.2.1 – Student Information Sheet: Independent Study; Appendix 6.2.2 – Rubric for Creative Writing – Quest Story). The independent study consists of:
   - Extensive readings of quest/journey myths and legends from a variety of traditions. Students are expected to keep reading logs and to record bibliographic information as they will be using this information in a writing activity.
   - Students are given an opportunity to improve on skills with which they are dissatisfied. This allows for an adjustment in evaluation.
   - Students write a reflective essay exploring the quest myth as it relates to their own quest or journey. This writing will demonstrate the breadth and depth of the readings they have undertaken and is evaluated both by the teacher and their peers. The full writing process is followed.
   - Each student meets with, and interviews, a younger student. After discovering this student's background and interests, they write, illustrate, and publish a quest story, in appropriate book form, with their subject as the leading character. They use archetypal patterns discovered through their readings.
   - Students meet again with the younger students and share the book with them.
   - Finally, students present their work to the class for peer and teacher evaluation.
2. Students continue to read and research independently to add to the depth of understanding of the quest/journey myth in particular and archetypal patterns in general. Students are encouraged to consult a variety of sources. (See Planning Notes and Resources for suggestions.) Note that viewing videos is to be done in a home setting in the student's own time, so does not fall under Cancopy restrictions. Students are encouraged to share stories from their own cultures with classmates. As students are encouraged to use the Internet, the teacher reviews safety issues and discusses appropriate choices of sites with the class.
3. Using a teacher-provided log sheet, students track their reading and record useful quotations and bibliographic information. They also reflect on the material and record their reactions. The teacher establishes times for checking and conferencing of logs (Appendix 6.2.3 – Reading Log Checklist).
4. Students reflect on their portfolios and their performance in the course to date. They examine a list of course expectations (Appendix 6.2.4 – Course Expectations and Contract) and make a specific commitment to work on the skills they wish to improve. The teacher explains that, by addressing an area where they have performed below their own or course expectations, they have the opportunity to demonstrate mastery and improve their final grade.
5. This could be supplemented by a group activity during which groups of two to four students share portfolios and assist each other in establishing areas that need improvement. Students are encouraged to be honest, but tactful, with each other. Even students who have consistently performed above expectations are encouraged to find areas in which they can improve. Students who have performed below expectations are encouraged to make realistic commitments that will most improve their skills and final evaluation.
6. In conference with the teacher, the specific skills to be addressed are determined and the student and teacher examine ways to review and improve within the expectations of the independent study. (If the student's performance in the media unit, for example, was below expectations in creation of a media work, he/she might choose to make a video to advertise his/her quest story. A student who has found vocabulary development challenging might choose to do his/her class presentation on the influence

of Greek mythology on the English language.) Students complete their personal evaluation and contract sheets (Appendix 6.2.4 – Course Expectations and Contract).

7. Students brainstorm ideas for the personal essay (a reflection on their personal quest or journey related to the myths they have read). Students review essay skills covered in Unit 1. Although this is a personal reflection, it must follow the outline and expectations of structure for an expository essay. The teacher discusses the evaluation of the essay with students to clarify expectations (Appendix 1.6.1 – Expositor Essay Rubric).
8. Students are encouraged to use their glossaries as a source for use of literary terminology.
9. Students work on their essays independently, being mindful of timelines.
10. Time is set aside for teacher conferences with students and for guided peer and self-editing. (For suggested peer- and self-editing tools, see Planning Notes.)
11. Personal essays are submitted for assessment.

Assessment/Evaluation Techniques

- Checklist for log entries (Appendix 6.2.3 – Reading Log Checklist) (Formative and Summative: ERE1.02, .05; 3.05; 4.01, .02, .03; EWR1.03)
- Observation: Performance of self-evaluation and commitment (Diagnostic: ESC2.01)
- Personal Essay (Appendix 1.6.1 – Expository Essay Rubric) (Summative: ERE1.01, .02, .05, 4.01, .02, .04; EWR1.01, .03; 2.02, .03)

Accommodations

- Encourage students who are performing below expectations to set realistic goals when they choose an area in which they would like to improve.
- Encourage students performing at or above expectations to look for ways to be more creative.
- Where appropriate, assist students in finding research material.

Resources

Student writing folders

Variety of sources for research: school and public libraries, access to web sites, computer software, videos

Appendices

Appendix 6.2.1 – Student Information Sheet: Independent Study
Appendix 6.2.2 – Rubric for Creative Writing – Quest Story
Appendix 6.2.4 – Course Expectations and Contract
Appendix 1.2.2 – Formal Essay Outline
Appendix 1.3.1 – Strategies for Writing an Effective Introduction and Conclusion
Appendix 1.6.1 – Expository Essay Rubric
Appendix 7 – Writer's Checklist for Revising Your Paper, Essay Checklist, Research Project Checklist
Appendix 7 – Catholic Profiles: ESLCO Research Organizers P, Q, R, S

Activity 3: Seeking the Muse/Discovering an Audience

Time: 120 minutes

Description

In this activity students create an interview sheet in preparation for their meeting with a younger student for whom they create a quest story. During interviews with the younger student, who will be the audience, students discover personalities, backgrounds, and interests as a basis for the stories. Students outline possible plot lines and identify the archetypes they will incorporate into their stories.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2c - presents information and ideas honestly and with sensitivity to others;
4b - demonstrates flexibility and adaptability;
4e - sets appropriate goals and priorities in school and personal life;
5g - achieves excellence, originality, and integrity in own work and supports these qualities in the work of others.

Strand(s): Oral and Visual Communication, Writing, Social and Cultural Competence

Overall Expectations

EORV.01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EORV.03 - analyse a variety of social contexts to determine the appropriate style of language and non-verbal behaviour to use in them;
EWRV.01 - write in a variety of forms, adopting a voice suitable to the intended audience;
ESCV.02 - learn effectively in a wide range of teaching and learning situations.

Specific Expectations

EOR1.03 - communicate orally for a variety of education- and career-related purposes;
EOR3.01 - analyse social contexts and adapt style of speaking to suit the setting and the audience;
EWR1.01 - write coherently on a range of academic topics, using appropriate forms;
ESC2.01 - participate effectively in a full range of learning and teaching situations in the school.

Planning Notes

- Arrange with a local elementary school for each of your students to be paired with a younger student. (Grade 3 works well). A room where the interviews can take place is helpful although even a corridor will suffice. It is wise to have an extra student in mind in case of absences. Attempt to choose a school within walking distance to avoid bussing. Revisit safety issues using modified Safety Issues section of Appendix 2.9.1. If a local school is not available, students within your own school in junior grades can also be used. A third possibility is to pair students with members of the administration, support staff, secretarial staff, and custodial staff.
- Keeping in mind Board and School policy, arrange for permission forms for the excursion if you are going off school property.
- Ensure that parents of children being interviewed have also given permission.

Prior Knowledge Required

- Familiarity with fiction writing; bibliographic entries, and source acknowledgement
- Awareness of register

Teaching/Learning Strategies

1. The teacher arranges with a local elementary school, or within his/her own school, for younger students to be interviewed as the subjects of a quest story. Permission forms for both the interviewers and interviewees are arranged. Discuss safety issues (Safety Issues section of Appendix 2.9.1).
2. Explain that the students will be conducting an interview to get background information for a story about the younger student with whom they are paired. Students explain the purpose of the interview to their subject and use a creative approach to create rapport. They may choose to read or tell a short quest story as motivation before the interview. They could also use their personal essay as a motivator.
3. Students brainstorm ideas for an interview sheet. (A sample is supplied in Appendix 6.3.1 but students may create their own.) Students develop a question sheet that is attractively formatted and ready to receive the responses from their subject.
4. The teacher discusses appropriate behaviour during the interview. This includes showing sensitivity in questioning, using appropriate language, and putting the subject at ease. Students practise greetings and the techniques they will use to interview their subject (for example: reading/telling a story, giving personal background, describing a quest they would like to go on, telling a story from their own heritage).
5. The class visits the school or classroom to interview the subjects. The teacher is present to assist and observe.
6. On return to the classroom, the teacher photocopies the interview sheets for future reference. Students are evaluated on how well they integrate this material into the stories they write.

Assessment/Evaluation Techniques

- Observation: interview (Appendix 6.2.2 – Rubric for Creative Writing – Quest Story) (Summative: EOR1.03; 3.01; ESC2.01)

Accommodations

- Arrange for transportation on the field trip for students who are physically challenged. If this is not possible, make alternate arrangements for their interview.

Resources

Local elementary school prepared to involve a group of students in the project, a group of younger students in the school, or members of staff and administration.

Appendices

Appendix 6.2.2 – Rubric for Creative Writing – Quest Story
Appendix 6.3.1 – Suggestions for an Interview Sheet

Activity 4: Creation

Time: 120 minutes

Description

Working independently and using the writing process, students write, illustrate, and publish an original mythic quest for a specific audience. They use the information gained through research and the interview with the subject to create their story. Students use children's books as models for binding, illustrating, and publication. Most work is done independently, however class time is provided for peer editing, conferences, and monitoring steps in the writing process.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2b - reads, understands, and uses written materials effectively;
4f - applies effective communication, decision-making, problem solving, time, and resource management skills;
5g - achieves excellence, originality, and integrity in own work and supports these qualities in the work of others.

Strand(s): Oral and Visual Communication, Reading, Writing, Social and Cultural Competence

Overall Expectations

EORV .01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EREV .04 - demonstrate understanding of the elements of a range of fiction and non-fiction forms of writing;
EREV.06 - use a range of research strategies independently to gather information for a variety of purposes;
EWRV .01 - write in a variety of forms, adopting a voice suitable to the intended audience;
EWRV.02 - use the writing process independently to produce a final written or electronic version of an essay or a piece of writing;
EWRV.03 - organize and link ideas logically and effectively in written texts such as narratives and essays;
EWRV.04 - use the sentence patterns and conventions of standard Canadian English in writing with the degree of accuracy necessary for continued success in subject classrooms at the college and/or university preparation level;
ESCV.02 - learn effectively in a wide range of teaching and learning situations.

Specific Expectations

EOR1.03 - communicate orally for a variety of education- and career-related purposes;
ERE1.02 - demonstrate understanding of some cultural references in Western and Canadian Literature;
ERE1.05 - use a variety of methods to demonstrate an understanding of personal reading;
ERE4.02 - synthesize and evaluate the information gathered from a variety of sources for an independent research project;
ERE4.03 - prepare a bibliography of print and electronic sources consulted during research;
ERE4.04 - acknowledge borrowed information, ideas, and quotations;
EWR1.01 - write coherently on a range of academic topics, using appropriate forms;
EWR1.02 - writes creatively in a variety of forms;
EWR2.02 - use a variety of strategies to proofread, edit, and correct writing, focusing on effective style, relevant and interesting content, accurate spelling, and correct use of conventions;
EWR2.03 - publish written work, selecting a format suited to the intended audience and using technologies such as graphics and desktop publishing software, as appropriate;
ESC1.02 - evaluate the effectiveness of own and peer's reports, letters, or speeches on current issues.

Planning Notes

- Provide a selection of illustrated children's books to act as models. The selection should demonstrate a variety of binding methods, a range of illustration types, and contain good models for placement of illustration and text.
- Create a demonstration book to show methods of simple binding for short picture books.
- Provide a model for bibliographic entries.

Prior Knowledge Required

- Familiarity with writing fiction, the writing process, and peer editing

Teaching/Learning Strategies

1. With students, the teacher reviews the rubric for assessing the story to clarify expectations, including timelines (Appendix 6.2.2 – Rubric for Creative Writing – Quest Story).
2. Working independently, students review the material they have gathered and create at least two possible plot outlines. They also indicate what mythic archetypes they will be including in the story. This is a good time to review the moral issues relating to plagiarism. Remind students that they are using archetypal patterns but must produce an original story.
3. Following agreed upon timelines, students, working independently, write, edit, peer edit, and rewrite their stories. (Appendix 6.2.2 – Rubric for Creative Writing – Quest Story can be adapted for peer editing.)
4. In preparation for final publication, the teacher supplies the class with a selection of children's books. These are examined and analysed for layout (e.g., picture placement, size of print, title page, publisher, author background). Students may use outside help for illustrations if they are not artistically inclined. Strategies such as copying, tracing, and collage are acceptable. Students acknowledge sources where appropriate.
5. Time is set aside for the teacher to check first drafts and for peer editing.
6. The final product is handed in for assessment.

Assessment/Evaluation Techniques

- Mythic Quest - Process and final product (Appendix 6.2.2 - Rubric for Creative Writing – Quest Story) (Summative: ERE1.02, .05, 4.02, .03, .04; EWR1.01, .02, 2.02, .03; ESC1.02)

Accommodations

- Provide extra support during the writing process for students performing below expectations by editing more closely and conferencing to encourage creativity.
- Encourage students performing above expectations to challenge themselves by attempting more complex plot lines and longer stories.

Resources

Selection of children's books demonstrating appropriate layout of text and illustrations and a variety of illustration techniques

Samples of different methods of book binding

Model for bibliography

Appendices

Appendix 6.2.2 – Rubric for Creative Writing – Quest Story

Activity 5: Delivering the Prize and Distributing the Laurels

Time: 240 minutes

Description

Students complete the independent study by presenting their finished work to the subject of the story and to their classmates for evaluation. They also revisit the commitment made to concentrate on a skill they wanted to improve. Summative marks are adjusted appropriately.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

2a - listens actively and critically to understand in light of gospel values;
5g - achieves excellence, originality, and integrity in own work and supports these qualities in the work of others;
7b - accepts accountability for own actions.

Strand(s): Oral and Visual Communication, Social and Cultural Competence

Overall Expectations

EORV.01 - initiate, sustain, and conclude conversations and discussions on a wide variety of topics of personal, social, and academic interest;
EORV.03 - analyse a variety of social contexts to determine the appropriate style of language and non-verbal behaviour to use in them;
ESCV.02 - learn effectively in a wide range of teaching and learning situations.

Specific Expectations

EOR1.01 - make effective presentations on classroom topics, with some teacher guidance;
EOR1.03 - communicate orally for a variety of education- and career-related purposes;
EOR3.01 - analyse social contexts and adapt style of speaking to suit the setting and the audience;
ESC1.02 - evaluate the effectiveness of own and peer's reports, letters, or speeches on current issues;
ESC2.01 - participate effectively in a full range of learning and teaching situations in the school.

Planning Notes

- Students need to decide whether to give the book they have created to the subject. If they decide to do this, they may want to photocopy it in order to keep a record.
- Prepare peer-evaluation sheets for finished books (or use appropriate sections of Appendix 6.2.2 – Rubric for Creative Writing – Quest Story).
- As the final unit in the course, there is emphasis on evaluation. Through a personal commitment, students have been given the opportunity to work on skills with which they are dissatisfied. No student's mark should go down as a result of these efforts. The final discussion of the process should be positive; emphasis is on the possibility of continuing improvement.
- This is also an opportunity for a final evaluation of the student glossaries as a preparation for the final exam. Glossaries could be checked for completeness, organization, and presentation.

Prior Knowledge Required

- Expectations of oral presentations
- Appropriate behaviour in peer evaluation
- Use of appropriate register

Teaching/Learning Strategies

1. Working independently, students prepare to present their books to their classmates in a creative way (e.g., do a brief advertisement, act out an episode, become one of the characters, or present a review). The presentation should be no longer than five minutes in duration.
2. Following the presentations, students have the opportunity to quietly read each other's books and complete an evaluation sheet. The teacher emphasizes the Christian values that should be reflected in such an activity.
3. A second visit to the younger students who are the subjects of the books is arranged. This includes use of appropriate permission forms.
4. Before the visit, the teacher informs students that their subjects will evaluate them. Students create their own evaluation sheets, either individually or as a group. Questions might include: "What part did you like best?", "Was the ending interesting?", "What changes would you make?", "Did the author include most of the information you gave in the interview?" A rating scale could be added. The teacher emphasizes that this is not a summative evaluation but a way of creating a dialogue with students.
5. The teacher is present to monitor and observe the interaction as students present their books. Students need to decide if the younger student will receive the book. If it is difficult for the writer to part with his/her creation, a photocopy could be made.
6. Finally, the teacher shares the overall evaluation of the independent study with students. Students revisit their commitment sheet in which they designated an activity to address a skill to improve. Marks are assigned and adjustments to overall summative evaluation are made. **Note:** Only upward adjustments are appropriate. This is an opportunity for redemption, not punishment!

Assessment/Evaluation Techniques

- Oral presentation: teacher evaluation (Appendix 6.2.2 – Rubric for creative writing – Quest Story and Appendix 7 – Appendix 4.2 – Oral Presentation-Teacher/Peer Checklist) (Summative: EOR1.01, .03; 3.01; ESC1.02, 2.01)
- Oral Presentation: peer evaluation (Appropriate section of Appendix 6.2.2 – Rubric for Creative Writing – Quest Story) (Summative: EOR1.01, .03; 3.01)
- Final evaluation of student glossaries. Checklist for completeness.
- Expectation improvement commitment. Evaluation tool will vary according to the skill the student has chosen to improve. (Summative)

Accommodations

- Give students who find the oral presentation challenging time to practise. They could also be paired with a peer helper or a classmate for extra practice.
- Encourage students who are fluent orally to attempt more creative and challenging presentations

Resources

Photocopier to make copies of books for students who want them.

Appendices

Appendix 6.2.2 – Rubric for Creative Writing – Quest Story

Appendices

NOTE TO TEACHERS: Due to page limits, the appendices designated as overheads could not be presented in appropriate font size. Teachers will need to make adjustments.

Appendix 1.1.1

The Writing Variables

1. TOPIC	*general subject of the writing* e.g., semestered schools, teen pregnancy, pets, AIDS, violence in sports, WWI, rules to live by, etc.
2. PURPOSE	*to inform, to describe, to persuade, to narrate, to entertain* e.g., >to persuade teens that semestered schools are better than non-semestered schools >to entertain the reader with a story about the writer's life
3. AUDIENCE	*the person(s) who will be reading the piece: specifically, generally* e.g., >Canadian teens, teachers, professional middle-class Canadians, people shopping for computers, etc.
4. FORMAT	*What type of writing is this?* autobiography short story report drama monologue essay: personal persuasive literary biography poetry novel letter speech
5. TONE	*the author's attitude toward the subject:* it is accomplished through diction, sentence structure, ideas, etc. e.g., > serious, humourous, angry, ironic, light-hearted, warm, bitter, anxious, nostalgic, happy

Appendix 1.1.1 (Continued)

6. STYLE	*any of the writing tools used to achieve the purpose, create the tone, appeal to an audience, etc.* e.g., > formal/informal diction, sentence structure, punctuation, dialogue, anecdotes, facts, suspense
7. POINT OF VIEW	*first person*: I/me/my, We/us/our *second person*: You (used only for recipes, instruction manuals) *third person*: He/she/it/him/her/his/hers They/them/theirs

Appendix 1.1.2

Presentation Rubric on Writing Variables

TASK	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Information and Ideas	- limited clarity in introduction - limited accuracy of ideas about each Writing Variable - limited supporting details from passage - limited overall organization	- some clarity in introduction - some accuracy of ideas about each Writing Variable - some supporting details from passage - some overall organization	- considerable clarity in introduction - considerable accuracy of ideas about each Writing Variable - considerable supporting details from passage - considerable organization	- thorough clarity in introduction - thorough accuracy of ideas about each Writing Variable - thorough supporting details from passage - thorough organization
Oral skills	- minimal correctness of pronunciation and articulation - limited knowledge and consistency of verb tenses - limited variance in tone and voice projection - limited eye contact	- some correctness of pronunciation and articulation - some knowledge and consistency of verb tenses - some variance in tone and voice projection - some eye contact	- considerable correctness of pronunciation and articulation - considerable knowledge and consistency of verb tenses - considerable variance in tone and voice projection - considerable eye contact	- superior pronunciation and articulation - superior knowledge and consistency of verb tenses - superior variance in tone and voice projection - polished eye contact and poise
Handout	- limited information and ideas - limited organization - limited evidence from passage - limited clarity and neatness	- some information and ideas - some organization - some evidence from passage - some clarity and neatness	- considerable information and ideas - considerable organization - considerable evidence from passage - considerable clarity and neatness	- thorough information and ideas - superior organization - thorough use of evidence from passage - professional clarity and neatness
The Poster	- limited presentation of information - limited knowledge of concepts - limited ability to organize ideas in a given space - limited use of colour, graphics, and print	- some information presented - some knowledge of concepts - some ability to organize ideas in a given space - some use of colour, graphics, and print	- considerable information presented - considerable knowledge of concepts - considerable ability to organize ideas - considerable use of colour, graphics, and print	- thorough presentation of information - thorough knowledge of concepts - thorough ability to organize ideas in a given space - thorough use of colour, graphics, and print

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix 1.2.1

THESIS STATEMENT EDITING CHECKLIST

Writer:
Editor:

Write your thesis statement here.

	YES	NO
1. My thesis contains a capital letter and a period.	___	___
2. My thesis is written in the present tense.	___	___
3. My thesis contains an opinion.	___	___
4. My thesis contains at least three supporting points.	___	___
5. The main points are presented in the order in which I will write about them in my essay.	___	___
6. My main points are presented in the following order:		
strongest to weakest	___	___
weakest to strongest	___	___
second strongest first, weakest in middle, strongest last	___	___
7. I need to rearrange my main points.	___	___
8. The main points presented are grammatically parallel:	___	___
Proof: I used three gerunds.	___	___
I used three infinitives	___	___
I used three phrases.	___	___
I used three nouns.	___	___
9. I used impersonal pronouns (people/one/we, etc.)	___	___
10. I did not use the pronoun I or you.	___	___
11. My diction is appropriate to my thesis.	___	___
12. There are words in my thesis that I would like to change or improve on.	___	___
Example ________________________________		
13. I have checked the spelling to the best of my ability.	___	___
14. I like my thesis statement.	___	___
15. I need to improve my thesis statement.	___	___
Explain why or how ________________________		

Appendix 1.2.2

Formal Essay Outline

(for a five-paragraph essay)

I. Introduction

Opening Remarks:
Thesis Statement: (one to three sentences)
Main Points: (number these)

II. Body

Body Paragraph A
- Point A
- Proof 1.
  - 2. etc.
- Elaboration

Body Paragraph B
- Point B
- Proof 1.
  - 2. etc.
- Elaboration

Body Paragraph C
- Point C
- Proof 1.
  - 2. etc.
- Elaboration

III. Conclusion

Restatement of Thesis
Closing Remarks

Appendix 1.2.3

Formal Essay Outline for ____________________________

I. Introduction

Opening Remarks

Thesis Statement

Main Points

1.
2.
3.

II. Body

Body Paragraph A - Point A:

Proof 1.
2.
Elaboration

Body Paragraph B - Point B:

Proof 1.
2.
Elaboration

Body Paragraph C – Point C:

Proof 1.
2.
Elaboration

III. Conclusion

Restatement of Thesis

Closing Remarks

Appendix 1.3.1

Strategies for writing an Effective Introduction or Conclusion

1. Use creative Opening Remarks or Closing Remarks

   For example, use a

   ...quotation >famous person
   >literature
   ... question
   ... statistic
   ... anecdote
   ... humour
   ... sentence fragment
   ... generalization
   ... exclamation
   ... dialogue etc.

2. The Thesis Statement

   ... 1-2-3 sentences or more for a longer essay
   ... use "we"/"one"/"people"
   ... make a general statement or deliver a message which can be ARGUED!
   ... make a positive, rather than a negative statement

3. The Main Points

   ... List in an effective order
   ... syntactically parallel
   (three nouns, three phrases, three gerunds, three infinitives)

Appendix 1.3.2

Checklist for Sample Introduction and Conclusion

Introduction

	YES	NO
• I have opened my introduction with one of the strategies taught. My strategy is __________________	_____	______
• The strategy is appropriate to my essay.	_____	______
• The strategy requires some improvement.	_____	______
• I have included my thesis statement in the introduction.	_____	______
• My thesis is a complete sentence.	_____	______
• My thesis argues an opinion.	_____	______
• The verbs in the thesis statement are written in the present tense.	_____	______
• My thesis employs impersonal pronouns (one, we, they, people)	_____	______
• The main points are listed in my introduction.	_____	______
• The main points are grammatically parallel.	_____	______
• The main points are presented in the order in which I wish to develop them in the essay.		
• I have opened my essay in a dynamic and thoughtful way.	_____	______
• I have checked spelling and syntax to the best of my ability.	_____	______
• Two of my classmates have read my introduction.	_____	______
Their names are ____________________________		
Their comments are written on the back of this sheet.	_____	______

Conclusion

	YES	NO
• I have opened my conclusion with one of the strategies taught. My strategy is __________________	_____	______
• The strategy is appropriate to my essay.	_____	______
• The strategy requires some improvement.	_____	______
• I have repeated my thesis statement in my conclusion.	_____	______
• The main points are repeated in my conclusion.	_____	______
• The main points are grammatically parallel.	_____	______
• The main points are presented in the order in which I developed them in the essay.		
• I have ended my essay in a dynamic and thoughtful way.	_____	______
• I have checked spelling and syntax to the best of my ability.	_____	______
• Two of my classmates have read my conclusion.	_____	______
Their names are ____________________________		
Their comments are written on the back of this sheet.	_____	______

Appendix 1.5.1

Writing Assessment Rubric for Paragraph Writing

Chosen method of development______________________________

	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
		CONTENT		
Focus	- limited focus throughout paragraph; few details, randomly presented	- some analysis throughout paragraph; weak linking of details to thesis	- good analysis of controlling idea throughout paragraph; fair linking of details	- clear and insightful controlling of idea throughout paragraph; thorough linking of details
Supporting Details	- few quality details presented in random or weak order, not developed or connected	- some quality details presented only adequately; main idea developed minimally	- relevant and accurate details presented in convincing manner	- strong examples and elaboration presented in climactic fashion
Method of Development Strategies	- limited control of strategy employed; random presentation of information	- some effort to develop chosen method of development; other methods used as well	- good effort to develop chosen method of development; serious concentration of chosen method	- consistent and masterful effort to develop chosen method of development
		STYLE		
Topic Sentence (Thesis)	- unoriginal presentation of ideas; minimal direction	- some effort made to present an original idea with fair sense of direction	- good effort made to present original ideas in a succinct manner	- clear and insightful; masterfully presented topic sentence
Sentence Structure	- limited sentence structure and frequent sentence structure errors	- some correct sentence structure; traditional use of syntax	- uses a variety of sentence structure with few errors	- masterful control of sentence structure; employs syntax to define style
Verb Usage	- limited mastery of appropriate verb tense; shifts from present to past	- fair mastery of active present tense with occasional lapses	- good mastery of verb tenses with only minor errors in conditional or subjunctive verbs	- excellent usage of all verb tenses; appropriate use of present, conditional, subjunctive verbs
Diction	- limited vocabulary; uses slang and colloquialisms	- some recognition of formal diction; occasional lapses into slang	- good mastery of formal diction	- masterful choice of words; creative and effective
Spelling and Punctuation	- frequent errors or omissions	- some errors and/or omissions	- occasional errors and/or omissions	- virtually no errors or omissions

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix 1.6.1

Expository Essay Rubric

for ______________________________

	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
		CONTENT		
Focus	- limited focus throughout essay; few details randomly presented	- some analysis throughout essay; weak linking of details to thesis	- good analysis of controlling ideas throughout essay; fair linking of details	- clear and insightful analysis of controlling ideas throughout essay; thorough linking of details
Supporting Details	- limited use of research and elaboration; few quality details presented in random or weak order, not developed or connected	- some use of research and adequate elaboration; some quality details presented only adequately; main idea developed minimally	- relevant and accurate research; good elaboration; details presented in convincing manner	- many strong examples from research; well elaborated; presented in mature and climactic fashion
Organization	- introduction, body, or conclusion missing; minimal paragraphing skills; little use of transitional expressions; incorrect bibliographic format; little control of method of development	- introduction, body, and conclusion present; some paragraphing skills; some use of transitional expressions; attempted bibliographic format; fair control of method of development	- effective introduction, body, or conclusion; unified paragraphs; good use of transitional expressions; correct bibliographic format; strong control of method of development	- superior introduction, body, and conclusion; unified paragraphs; excellent use of transitional expressions; correct bibliographic format; masterful control of method of development

	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
STYLE				
Language and Style	- unoriginal diction; limited appropriateness of diction and idioms; inconsistent voice and pronouns used; several structural errors	- some original diction; fair attempt to use appropriate diction and idioms; consistent voice and pronouns most times; occasional structural errors	- original diction, used appropriately; appropriate use of idioms; strong voice and consistent use of pronouns; minimal structural errors	- superior command of diction and idioms; masterful voice and consistent use of pronouns; no structural errors
Mechanics and Grammar	- limited accuracy in punctuation; numerous spelling mistakes; limited mastery of appropriate verb tense, shifts from present to past; numerous minor errors	- somewhat accurate in punctuation; some spelling mistakes; fair mastery of appropriate verb tense, uses present to past with some skill; some minor errors	- accurate use of punctuation; accurate spelling; good mastery of appropriate verb tense, uses present, conditional, and subjunctive well; occasional minor errors	- uses punctuation as an effective writing tool; accurate spelling; superb mastery of appropriate verb tense, flawless use of present, conditional, and subjunctive verbs; no minor errors

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix 2.1.1

Drama Terminology

Behind the Scenes	Theatre Careers
Proscenium – arch or frame that surrounds the stage *Curtain* – opens and closes (or rises and falls) to separate a performance into parts (e.g., scenes, acts) *Set* – the whole of what the audience sees including the backdrop and scenery *Scenery* – pieces of furniture and large props Wings – offstage areas right and left where actors enter and exit *Props (Prop Table)* – small and large things; "properties" that actors carry on stage to create the set (a bottle, a book, etc.) *Flies* – where scenery and lights are suspended on buttons to be lowered into view *Elevators* – sections of the stage that can be raised and lowered *Traps* – sections of the stage that can be opened to allow passage from and to the area below *Stage: Apron* – the stage space in front of the closed curtain where actors sometimes perform while the set is being changed *Down Stage* *Centre Stage* *Stage Left* – the audience's right *Stage Right* – the audience's left Upstage *Offstage* – the area of the stage that the audience cannot see (including the wings) *Flats* – wooden frames covered with fabric or light plywood *Drops (backdrop)* – large hanging cloths (painted/dyed) *Catwalk* – a narrow walkway suspended above the stage from which lights can be moved and special effects, like snow, can be dropped *Lights* *Special effects:* smoke, sound, music *Sound and Light Boards* – electrical panels which control sound and lighting effects	*Producer* – raises money (seeks investors), allots a budget *Director* – in charge of everything and everyone; commissions music and choreography; directs actors; supervises designers, stage management team, technicians, and engineers *Assistant Director* *Stage Manager* *Stage Crew (helpers)* *Actor/Actress* *Costume Designer* *Dresser* *Make-up Artist* *Set/Scenery Designer* *Painter* *Carpenter* *Electrician* *Lighting Engineer/Technician/Controller* *Sound Engineer/Technician* *Musician* *Dancer* *Singer* *Press Officer* *Ticket Seller (Box Office staff)* *Usher* *Bartender*

Appendix 2.1.2

History of the Theatre

Ancient Greece 1000 B.C. Origins/Occasions • theatre began with dances/songs performed by a chorus at religious festivals in honour of Dionysus – god of wine and fertility

Ancient Greece
400 B.C.
Types of Plays
• the first plays are performed
• these plays were tragedies (serious themes)
• some of these plays are still performed today
• other types of plays developed:
  • Satires – obscene burlesques or take-offs on mythological stories
  • Comedies – poked fun at politicians, recent fashions, and topical issues

Ancient Greece 400 B.C. Actors/Actresses • actors are called "thespians" after the priest Thespis who added solo performance to the chorus • actors began exchanging dialogue with the leader of the chorus • other individual actors were added and dialogue developed between them • all the actors were male, even those who played female roles • there were usually three main roles • an actor played several roles and changed costumes and masks; the chorus remained important
Ancient Greece 400 B.C. Theatres/Stages • at first plays were staged outside a temple or market square • then hillside amphitheatres were built (the audience stood or sat on the hillside; later wooden, then stone, benches were added) • they had circular dancing floor, the orchestra, and an altar in the center; an extra level or structure behind the orchestra was added on which to perform

Appendix 2.1.2 (Continued)

Europe
1400-1500 A.D.
Types of Plays

- revival of Greek and Roman plays were performed in schools and universities

1500-1600 A.D.

- Masques, dances/ballets, and songs became more popular than plays in European courts
- these were based on mythological and allegorical themes
- romantic plays or love stories were popular because they allowed the audience to escape into an imaginary world
- comedies of manners or the way people behave in society were also popular (Ben Johnson of England wrote plays about everyday people such as merchants or shopkeepers)
- farces were another form of comedy based on a mistake that put characters into awkward or embarrassing situations

1800 A.D.

- melodramas, theatre of suspense and extremes, became popular
- the hero is spotlessly good, the bad guy is a real villain, and the pure and innocent heroine is saved at the last moment
- but many modern plays cannot be categorized as a type as they overlap genres (types)

Europe
1500-1700 A.D.
Makeup & Props

- Leonardo Da Vinci designed décor and machinery for stage effects
- Scenery and the stage were decorated to produce illusion

Appendix 2.1.2 (Continued)

Europe
Ancient Greece – Present Day
Themes

- in ancient times plays often showed human conflict with gods
- ancient tragedy showed the suffering and process of atonement of a hero – someone of importance having fine personal qualities and facing the consequences of some previous action or decision
- the final resolution was positive (happy), not sad
- Aristotle claimed such plays provided an emotional release for the audience = catharsis
- there was no violence shown on stage; killing was off stage
- later, plays showed the downfall of person because of some personal failing or inability to deal with circumstances (e.g., Shakespeare's *Macbeth*)

1400-1700 A.D.

- during this time, tragic plays had been written to strict rules – three unities - unity of time, unity of place, and unity of action (Racine, Moliere of France)
- but Shakespeare (in England) did not follow such rules
- he had far away, imaginative settings, comic scenes in the middle of tragedies, serious moments in comedies, and plenty of fights and violent deaths

1800 A.D.

- plays started to reflect more closely the everyday world: an observation of contemporary life with all its problems
- modern drama often shows a person's failure to cope with changes in society (Miller *Death of A Salesman*)
- at the heart of tragedy is a person's potential faults and failures that make up the plot

---

Europe & North America
1800-2000
Themes (continued)

- Ibsen (Norway) investigated individual social responsibility, new expectations that women had for their lives; his characters spoke naturalistically and ideas were presented in symbolic form
- Shaw (Ireland) wrote lively discussions into his plays about personal and political morality
- Checkov (Russia) depicted frustrations of middle-class life and revolutionary ideas and actions in the last days of Imperial Russia
- each one of these playwrights examined the changing role of women that was beginning to take place
- Brecht (Germany) thought of theatre as a place for argument where the audience should be kept in a state of constant critical awareness of the behaviour of the characters and the ideas presented
- O'Neill (USA) wrote passionate naturalistic and symbolic drama
- Beckett (Irish) wrote plays in French language with no regular plots, frequent silences, and illogical dialogues; he explored the nature of existence
- Miller (USA) discussed political ideas in his plays
- Fugard presented injustices (apartheid) in his plays
- Williams (USA) explored personal anguish
- Pinter (England) exposed irrationality and uncertainty in human nature

Appendix 2.1.2 (Continued)

Roman Empire
50 A.D.
Origins/Occasions

- copied Greek style plays and theatres
- most Romans preferred chariot races and gladiator fights to theatre

Roman Empire
50 A.D.
Types of Plays

- Greek tragedies, but most Romans enjoyed laughing at comic acrobats and plays based on the scandalous love life of the gods (old religions)

313 A.D.

- Christianity became the official religion of the Roman Empire

395 A.D. Byzantium
(Eastern Roman Empire)

- mostly Classical Greek plays, some religious
- Roman inventions of mime, recitations, dances, and acrobats are added

Roman Empire
313 A.D.
Actors/Actresses

- Church leaders disapproved of jokes made about it in plays/theatres and actors were refused Church membership

Roman Empire
50 A.D.
Theatres/Stages

- Copied Greek style theatres, but built more elaborate structures across the back of the orchestra

395 A.D. Byzantium

- The Hippodrome is used for theatre (seating capacity of 40 000-80 000)

500 A.D.

- the Emperor Justinian ordered all theatres closed
- religious censorship
- but theatre survived

Appendix 2.1.2 (Continued)

Europe
900 A.D.
Origins/Occasions

- the Christian Church reopened/reinvented theatre with events staged from the Bible as part of religious ceremonies
- special effects were introduced: flying angels, twinkling stars, devils entering smoking mouths of hell

1570 A.D. (England)

- actor companies were invited to put on plays for special occasions in homes of the nobility or at court and law halls
- in summer, due to the outbreaks of plague, theatres were often closed and actors would tour the country performing plays wherever they could get permission

1642 A.D. (England)

- stage plays were banned and theatres closed by the Puritan government (extreme religious conservatism)

Europe
1500 A.D.
Actors/Actresses

- there were travelling bands of actors who set up a simple platform as a stage and performed where it was convenient
- most actors were male; women were not allowed normally to appear on stage

1800-2000 A.D.

- both male and female actors whose job it is to present characters in a play: real people behaving in natural ways and caricatures who represent an idea or a type
- actors need three essential qualities: a voice clearly heard and understood; a good memory (word-perfect); and an ability to communicate with the audience
- actors study how to move and speak to suggest character, how to appear to play a musical instrument or work machinery, fly, dance, sword fight, do acrobatic leaps and falls

Appendix 2.1.2 (Continued)

Europe
900 A.D.
Theatres/Stages
- plays were performed outdoors, in front of the churches or town square
- (England, Spain) individual scenes were also set up on carts pulled through the streets to allow each scene to be performed at a number of locations

1420 A.D.
(Paris, France)
- a permanent indoor theatre was built

1585 (Vicenza, Italy)
- Teatro Olimpico was built as a recreation of classical theatre, but had a roof and the ceiling was painted to look like the sky

1579 A.D. (Madrid, Spain)
- permanent public theatre was built, modelled on a closed yard, but open to the sky so that performances were lit by daylight

1576 A.D. (London, England)
- The Theatre, a permanent public theatre, was home base for the King's men, an acting company that Shakespeare became a member of
- it was a circular, galleried inn-yard also opened to the sky

1599 A.D. (London, England)
- The Globe, Shakespeare's famous theatre on the south bank (side) of the Thames River was built
- Blackfriars was a private indoor theatre where boys from the London Choir School performed

1660 A.D. (England)
- by the time the monarchy was restored, all theatres were indoors

1800 A.D.
- the invention of gaslight and electric lamps now lit performances at night
- actors performed now behind the arch (proscenium) within a "picture-frame" which also separated them from the audience
- realistic reproductions of scenery were used

1900 A.D.
- there was a reaction against the "picture-frame" style of theatre
- audiences became interested in involvement with the actors
- theatre designs looked back to earlier forms and times with the audience grouped around the stage and no curtain

Appendix 2.1.2 (Continued)

Europe1600 – Present Day
Staging:
Shakespearean Plays

- because his plays are so popular and the audience has studied them at school, they are usually staged differently so one production can be quite different from another
- at first the plays were presented on a bare stage except for a few set pieces (e.g., a tree)
- there were painted curtains, some essential furniture (e.g., bed, throne)
- actors wore luxurious clothes, shining armour (Elizabethan fashion)
- theatres were decorated with banners
- there were occasional exotic or historical touches (e.g., Moorish, Roman fashions, supernatural characters)
- by 1750, historical accuracy in costumes was introduced
- by 1875 the audiences expected costumes to match historical periods
- in the1900s Shakespeare's plays began to be presented in modern dress and set in different time periods

Japan
Present day
Types of Plays

- the most popular form of drama today is No (influenced by Bugaku) and Kabuki
- Kabuki is based on legend and all roles are played by male actors

Japan
Present Day
Costumes

- Kabuki has interesting costumes as the upper part of the costume releases to become the reverse of the lower part, indicating that a good character has turned into a bad character

Japan
Present Day
Makeup…Gestures

- makeup, gestures, and fan positions all have precise meaning

Islamic Empire
From 570 A.D.
(North Africa, Spain, Portugal, Turkey, Middle East, Persia, India, Indonesia, The Philippines)
Origins/Occasions

- the rise of Islam was one of the major political forces until 19th century, adding knowledge of medicine, philosophy, mathematics, geography, and oriental inventions such as paper and the magnetic compass to the world
- but Islam did not allow theatre
- Islam forbade artists to make images of living things because Allah was the only creator of life and to imitate or compete with God is a mortal sin

Appendix 2.1.2 (Continued)

Islamic Empire
From 570 A.D.
Type of Plays

- story-telling, and folk dramas survived
- shadow puppets (two-dimentional cut-outs of transluscent leather manipulated by sticks and only their shadows projected on a cloth screen by a light source were seen)
- the puppets (Karazog) enacted farces, satirical and topical

China
206 B.C. – 221 A.D.
Types of Plays

- a time period of the "hundred plays" which included tightrope walking, pole climbing, athletic displays, conjuring, juggling, sword and fire swallowing, music, dance, and mime

960-1279 A.D.
Sung Dynasty

- storytelling peaked and innovations made to poetry which affected drama, verses were grouped to tell a story and set to music, but it was more narrative than dramatic
- the two most famous Chinese novels were written: *Romance of the Three Kingdoms, The Water's Edge*
- puppet and shadow play theatres were popular
- fully-developed drama emerged (but no literary drama) which included prologue, the main story told through dialogue, and song

1279-1368 A.D.

- dramatists used stories from history, legend, novels, epics, and contemporary events for their plays
- plays showed characters from different parts of life, but important roles were emperors, scholars, students, government officials, generals, rebels, wives, daughters, and concubines

1300-1700 A.D.

- northern Chinese style drama had four acts and 10-20 songs, all sung by the protagonist
- the rest of the characters spoke or recited their lines
- if all the action could not be represented on stage, a prologue or interlude was added and sung
- at the end of the play a rhymed couplet or quatrain summed up the story
- the action of the plays extended over months and years
- the action had more than one setting
- occasionally the story ended unhappily, but poetic justice prevailed

Appendix 2.1.2 (Continued)

China
1500 B.C.
Origins/Occasions

- during the Shang Dynasty dance, music, and rituals for fertility, success at war, prevention of disease or disaster were important in Chinese life and crucial to harmony

1000 B.C.

- entertainment of dwarfs, baffoons, jesters performed mimes, dances and songs at court banquets

750 B.C.

- temples had performers

210 B.C.

- Han Dynasty unified China under one ruler who built the Great Wall to keep invaders out
- China was equal in size of the Roman Empire
- first great period of art and literature
- theatrical performances were staged at fairs, markets, and court
- 400 years of conflict and unrest followed

589-614 A.D.

- reunification of China and entertainment was brought back, native traditions mixed with elements imported from India and Central Asia
- training schools for entertainers established
- a festival involving 18 000-30 000 performers was staged in an area 8 km large

618-904 A.D.
T'ang Dynasty

- theatre now included music, dance, dialogue, and acrobatics
- The Pear Garden School of entertainers had 11,409 students at that time

960-1279 A.D.
Sung Dynasty

- fully developed drama began; *The Doctor of Letters* is the oldest Chinese play

1279-1368 A.D.
Yuan Dynasty (Mongols take control of China)

- Mongols kicked the Chinese intellectuals out of government jobs; they turned their attention to the arts

golden age of drama (Kuan Han-ch'ing, father of Chinese drama, wrote 67 plays)

China
1300-1700 A.D.
Costumes

- very colourful with long, wide sleeves

1853 Beijing Opera

- costumes became heavily patterned, gaudy in colour
- colour was used symbolically:
    - red for loyalty
    - high position
    - yellow for rivalry
    - dark crimson for barbarians, military advisors

Appendix 2.1.2 (Continued)

India
120 A.D.
Themes
- Sanskrit epics:
  - Mahabharata – Struggle between two ruling families involving love, war, adventure, heroes, and gods;
  - Ramayana – tales of a prince and his wife, his loss of his kingdom because of his stepmother's lies, a demon king, a monkey king, and a happy ending

Japan
500-700 A.D.
Origins/Occasions
- 712 A.D. first written records of theatre
- plays were performed at many rituals related to Shinto religion (nature and ancestor worship)
- Buddhism was introduced to Japan and with it continental culture from Korea, China, and India were accepted (thus, theatre forms from those countries, too)

Japan
700 A.D.
Types of Plays
- plays were written and included music and masked dances
- three major forms of drama existed:
  - Sarugaku
  - Gigaku: no longer exists; it was a masked dance set to music and presented at religious festivals
  - Bugaku: still performed today on important state occasions and at court; it included dance performed to classical court music; the art of the dancers has been passed down through generations of families with hereditary rights
- Dances of the Right (from Korea):
  - dancers are dressed in green costumes and accompanied by percussion instruments
- Dances of the Left (from China, India):
  - dancers are dressed in red costumes and accompanied by woodwinds
- the dances represent one part of a long story and have an introduction, development, and climax

India
From 1500 B.C.
Origins/Occasions
- Sanskrit literature became the source of drama (two epics: Mahabharata and Ramayana)
- Hinduism encouraged the representation of living things in literature, drama, and art as manifestations of spirit (which is the essence of all things = Brahman)
- plays were given on many occasions: religious festivals, marriages, coronations, victory celebrations

600 A.D.
- political unrest and lack of stability lead to the decline of Sanskrit drama

1100 A.D
- Muslims came to power and added to the decline of drama (which remained in only a few temples)

Appendix 2.1.2 (Continued)

India
120-500 A.D.
Types of Plays

- Sanskrit plays, unlike Western forms of tragedy, and comedy (action, character development, or philosophical issues), were concerned with emotional and spiritual issues (aesthetic delight, fundamental mood, joyful consciousness)
- the plays were categorized into eight *rasa* which related to eight human emotions: *erotic*-pleasure, *comic*-mirth, *pathetic*-sorrow, *furious*-wrath, *heroic*-vigor, *terrible*-fear, *odious*-disgust, *marvelous*-wonder
- in a play one *rasa* dominated but the goal was to arrive at a sense of harmony and composure, thus all plays ended happily (triumph of good over evil)
- death and violence did not occur on stage
- right and wrong were clearly differentiated
- the plays were complex (heroic and common-place)
- the dialogue was a mixture of verse and prose (Sanskrit and local dialects)
- there were many subplots around the main plot from farcical to serious
- plays were one to ten acts long
- one act represented 24 hours
- the place of action shifted often, may have been heaven and earth
- there were 10 major kinds of plays (heroic and social) and 18 kinds of lower plays (farces)

China
After 1600
Ming Dynasty
Types of Plays

- southern Chinese style now influenced drama
- a play had over 50 acts and many subplots (trial in Hades, combats, farcical episodes, suspense, rescues, and love scenes)
- plays had poetic language filled with allusions

1853 Beijing Opera

- took over drama and put together a strict system of acting, dancing, singing, and less emphasis on text/literary form
- an evening's performance would have several acts from longer plays mixed with acrobatic displays and no intermission
- there were two main types of plays:
  - military – adventures of warriors and bandits
  - civil – social and domestic themes
- all plays ended happily

After 1949 Communist regime

- drama was at first suppressed and then changed to spoken drama (more western style)

Appendix 2.1.2 (Continued)

India
120 A.D.
Actors/Actresses

- actors had to represent the *rasa* (emotional state) through words, actions, costume, and make-up
- the actor had to know movement and gesture which were codified into body language signs
- the actor had to know speech and song: patterns of intonation, pitch, tempo
- the actor had to know costume and make-up and also have psychological insight into four basic types of heroes and eight types of heroines
- most actors were men, but there were groups of actors and actresses

India
120 A.D.
Costumes

- indicated caste, social position, place of birth, historic period, e.g., colours were symbolic:
  - gold=sun, Brahma,
  - orange=lesser gods,
  - red=high-caste characters,
  - blue=low-caste characters

India
120 A.D.
Theatres/Stages

- there were three shapes of playhouses theatres: square, rectangular, and triangular in sizes large, medium, and small
- the theatre was divided into two equal parts: auditorium and stage
- the auditorium was shaped like a cave for acoustics with four pillars in white, red, yellow, and blue (for caste seating, for geographical areas/compass points)
- the stage was divided again into two equal parts: acting area and backstage space
- there were two doors and between these doors was space for vocal and instrumental musicians
- there was no scenery used or realistic set design but the stage was decorated with paintings and carvings as a symbolic back-ground

India
120 A.D.
Music, Dance, and Gesture

- pantomime (gestures) evoked place as needed
- actors used stylized movements or gestures to suggest climbing a hill, riding a horse, etc.
- a walk around the stage indicated a long journey
- each play was accompanied by music which followed the dialogue closely
- an orchestra was made up of stringed instruments, flutes, woodwinds, cymbals, and, most importantly, drum

Appendix 2.1.2 (Continued)

China
960-1279 A.D.
Theatres/Stage

- playhouses or theatres were built in cities in special districts/areas called "tile districts"
- in villages there were improvised theatres

1300-1700 A.D.

- the stage was usually bare
- there was one door on either side for entrances and exits
- between the doors hung an embroidered, decorative wall piece

1853 Beijing Opera

- the stage was an open square platform raised from the ground and surrounded by a low wooden railing
- it was covered by a roof which was supported by lacquered columns
- there was a carpeted area and two doors in the rear (stage right – entrances; stage left- exits)

Actors/Actresses
714 A.D.

- The Pear Garden school for training entertainers was established

960 A.D.

- travelling troupes of actors (5-7) visit villages and cities
- actors were both male and female

1853 Beijing Opera

- actors entered school at the age of 7-12 and studied for 6-12 years
- actors were dressed richly in colourful costumes
- there were four main roles:
    - male (young, old, warrior types);
    - female (quiet and gentle, vivacious and dissolute, warrior maidens, old women);
    - painted face (exaggerated strength);
    - comic (clown telling jokes in everyday dialect, also mimed and did acrobatics, was the most realistic character)
- late 18th to 20th century, female actors were forbidden
- after 1911, actresses returned to the stage

Appendix 2.2.1

Shakespeare: Poet, Playwright, Psychologist

Cloze Passage Answer Key: (runs, plays, reason, people, he, and, reacting, the, in, of, king, evil, are, reminds, have, have, characters', with, plays, good)

Today, a play is successful if it ________ a few months. So what makes Shakespeare's __________________ still so popular after 400 years? One _______________________ is that his characters seem like real ______________________. Shakespeare understood human psychology. In his plays, ______________ explores human nature. He shows real men ____________ women loving, hating, fighting, suffering, making decisions, _______________________ to events, and thinking. Shakespeare also makes ___________ audience experience and think about the problems __________ life. For example, he examines the themes _________loyalty (to a family or to a _______________/queen), and the struggle between good and ______________ in society. Yet, Shakespeare's villains and heroes ___________not all bad or all good. He ______________ the audience that a bad person can ________________good qualities, and a good person can ________________weak moments. In addition, Shakespeare presents his ____________________ thoughts, feelings, and words in poetic verse ______________ special rhythms and vivid images. Therefore, Shakespeare's _________________ are timeless because he was such a _______________ psychologist, playwright, and poet.

Word Key

have	are	plays	reacting	characters'
runs	good	people	evil	in
plays	reason	and	the	have
reminds	he	with	of	king

Appendix 2.2.2

The Bard's Works

Year	Comedies	Tragedies	History Plays	Poems
1591			*Henry VI, Part 1*	
1592	*The Comedy of Errors*		*Henry VI, Part 2*	
1592	*Two Gentlemen of Verona*		*Henry VI, Part 3*	
1593	*Love's Labour Lost*	*Titus Andronicus*	*Richard III*	*Venus and Adonis*
1594			*King John*	*Rape of Lucrece*
1595	*A Midsummer Night's Dream*	*Romeo and Juliet*	*Richard II*	*Sonnets*
1596	*The Merchant of Venice*			
1596	*Taming of the Shrew*			
1597			*Henry IV, Part 1*	
1598	*Much Ado About Nothing*		*Henry IV, Part 2*	
1599	*As You Like It*	*Julius Caesar*		
1599	*The Merry Wives of Windsor*		*Henry V*	
1601	*Twelfth Night*	*Hamlet*		
1602	*Troilus and Cressida*			
1602	*All's Well That Ends Well*			
1604	*Measure for Measure*	*Othello*		
1605		*King Lear*		
1606		*Macbeth*		
1607		*Timon of Athens*		
1607		*Anthony and Cleopatra*		
1608	*Pericles*			
1609		*Coriolanus*		
1610	*Cymbeline*			
1611	*The Winter's Tale*			
1611	*The Tempest*			
1613			*Henry VIII*	

Appendix 2.2.3

Thou Doth Speak Funny!

Some useful Shakespearean language:

Aim – to guess
Anon – later
Ay – yes
Bear a brain – to remember well
Belike – probably
Canst – can
Cast – dismissed
Chamber – bedroom
Doth – do
Else – in other words
Fair – lovely
Fie – tsk!, shame
Foes – enemies
Hath - had
Ho! – stop
How now? – what's happening
Marry - truly
Oft – often
Rate - judge
Shrift - confession
Thee - you
Thine – your
Thither – there
Thou – you
Thy - your
Toil – work
Traffic – business, job, work

Appendix 2.2.4

Prologue

(Romeo and Juliet)

Chorus
Two households both alike in dignity,
In fair Verona where we lay our scene
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes,
A pair of star-crossed lovers take their life;
Whose misadventured piteous overthrows
Doth with their death bury their parents' strife.
The fearful passage of their death-marked love,
And the continuance of their parents' rage,
Which, but their children's end, naught could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

Appendix 2.2.5

Excerpts

(Macbeth)
Out, out, brief candle!
Life's but a walking shadow, a poor player,
That struts and frets his hour upon a stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

(Sonnet 18)
Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:

Appendix 2.2.6

Elizabethan Times

Cleanliness: • people did not wash their bodies, only face and hands • most people washed only three times in life: birth, marriage, death • washrooms did not exist, until 1600 people used chamber pots	Clothes: • clothes were never washed • both men and women wore high heeled shoes (upper classes) • underwear was unknown • both men and women used cosmetics • men wore silk or cotton stockings held up by garters • the royal family determined the fashion (blue bloods) • hair was shaved to show high foreheads • wigs were worn by both men and women • blue veins were drawn to resemble a child's skin
Food: • meals were mainly meat and bread • there was no refrigeration, so meat was salted or pickled to keep from rotting • people (the wealthy) ate seven times more than what we eat today • no spoons or forks, only knives used • common people drank ale or beer • rich people drank ale or wine • water was unhealthy	Education: • people of all ages were interested in education, but it was not free • boys, age four, could go to nursery school and learn basic reading and writing, prayers, and numbers in some schools • if a family could afford it, boys, age seven, went to grammar school which taught Latin, translation, Roman authors, and religion • in 1700 English began to be taught • special lectures were given on math, astronomy, geography, and navigation • very few went to university, usually only the very intelligent (on scholarship) and sons of nobles • girls stayed at home and learned cooking, sewing, maybe music and a few lucky ones reading and writing; most married in their teens

Appendix 2.2.6 (Continued)

Entertainment: • public executions were popular • people lined up early to get a good seat and brought a picnic lunch and their children • after the execution people dipped their handkerchiefs and clothing into the blood for good luck • heads of traitors were stuck on London Bridge (the only bridge over the river Thames at the time) • thieves were strangled or hanged • murderers were hanged, burned, or boiled • traitors were beheaded • plays were also popular and everyone attended • they were staged in inn-yards; some theatres were built away from the city of London, on the other side of the Thames • the church leaders did not like plays and actors and judged them immoral • other entertainment included bear or bull baiting and water games on the Thames River	View of the universe: • people believed in an absolutely ordered universe (everything was pre-destined, fated) with all things ranked in superiority: - God - Angels - Man - Animals - Plants - Inorganic Matter - Chaos • similarly society was ordered in superiority: - King or Queen - Nobility - Knights - Gentlemen - Merchants - Artisans (skilled labour) - Poor (peasants)
Health: • people died much earlier, in their 40s • 1 in 5 children died before their first birthday (among the poor) • dental hygiene did not exist and most people lost their teeth early in life • plague often killed thousands • the plague was carried by rats and homeless people (vagabonds) • small pox ruined the faces of many people • there was no sanitation; garbage and chamber pots were emptied on street	Lifestyle: • London was the most important city during this time • since it was a port, many foreign languages could be heard in the streets • people worked a twelve-hour day, so they liked their entertainment (most of it was free) • there were no public libraries nor newspapers, but there were printing presses that printed books and reported community events on single sheets of paper (printed on both sides) sold for half a penny

Appendix 2.2.7

A Father's Advice

(*Hamlet*, Act I, Scene iii, ll.57-80)
…There—my blessing with thee,
And these few precepts in thy memory
Look thou character. Give thy thoughts no tongue.
Nor any unproportioned thought his act.
Be thou familiar, but no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
But do not dull thy palm with entertainment
Of each new-hatched, unfledged comrade. Beware
Of entrance to a quarrel, but, being in,
Bear't that the opposed may beware of thee.
Give every man thine ear, but few thy voice;
Take each man's censure, but reserve thy judgement.
Costly thy habit as thy purse can buy,
But not expressed in fancy; rich, not gaudy,
For the apparel oft proclaims the man,
And they in France of the best rank and station
Are most select and generous, chief in that.
Neither a borrower, nor a lender be,
For a loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.

Appendix 2.2.8

A Father's Fury

(*Romeo and Juliet*, Act III, Scene iv, ll.125-170)

Lady Capulet
Here comes your father, tell him so yourself;
And see how he will take it at your hands.
[Enter Capulet and Nurse]

Capulet
When the sun sets, the earth doth drizzle dew;
But for the sunset of my brother's son
It rains downright.
How now, a conduit, girl? What, still in tears?
Evermore showering? In one little body
Thou counterfeits a bark, a sea, a wind:
For still thy eyes, which I may call the sea,
Do ebb and flow with tears; the bark thy body is,
Sailing in this salt flood; the winds, thy sighs,
Who, raging with thy tears, and they with them,
Without a sudden calm, will overset
Thy tempest-tossed body. How now wife,
Have you delivered to her our decree?

Lady Capulet
Ay sir, but she will none, she gives you thanks.
I would the fool were married to her grave.

Capulet
Soft, take me with you, take me with you wife.
How will she none? Doth she not give us thanks?
Is she not proud? Doth she not count her blessed,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bridegroom?

Juliet
Not proud you have, but thankful that you have.
Proud can I never be of what I hate,
But thankful even for hate, that is meant love.

Appendix 2.2.8 (Continued)

Capulet
How, how, how, how, chop-logic, what is this?
Proud, and I thank you, and, I thank you not;
And yet, not proud – mistress minion you,
Thank me no thankings, nor proud me no prouds,
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church;
Or I will drag thee on a hurdle thither.
Out you green-sickness carrion, out you baggage,
You tallow-face!

Lady Capulet
Fie, fie what, are you mad?

Juliet
Good father, I beseech you on my knees,
Hear me with patience, but to speak a word.

Capulet
Hang thee young baggage, disobedient wretch!
I tell thee what, get thee to church a Thursday,
Or never after look me in the face.
Speak not, reply not, do not answer me.
My fingers itch. Wife, we scarce thought us blessed,
That God had lent us but this only child;
But now I see this one is one too much,
And that we have a curse in having her.
Out on her, hilding!

Nurse
God in heaven bless her.
You are to blame my lord to rate her so.

Appendix 2.4.1

A Streetcar Named Desire
Questions for Scenes One to Four

Scene One

1. What does Stanley do in the opening scene to show his brutish character?
2. When Stella speaks about Stanley to Blanche, what does she say about him?
3. How does this information reveal more about Stanley's character?
4. Give evidence to how Stella is different from Stanley.
5. How does Blanche react to where Stella lives?
6. How does Blanche explain the loss of Belle Reve? How does she make Stella feel guilty?
7. At the end of the scene Blanche reveals something about her past. What happened?

Scene Two

1. Why does Stanley sulk at the beginning of this scene?
2. What is Stanley's reaction to Stella telling him that Belle Reve is lost?
3. How is Blanche taking a bath symbolic?
4. Stanley looks through Blanche's trunk. Why?
5. Why does Blanche react negatively when Stanley touches the tin box? What is in it?
6. What is Stanley's conclusion about the loss of Belle Reve?
7. Why does Stanley tell Blanche about Stella being pregnant when Stella told him not to?

Scene Three

1. What does Stanley do at the beginning of the play that Stella does not find funny? Why did he do it?
2. How does Blanche react when she is introduced to Mitch?
3. What is the significance of Mitch's silver cigarette case?
4. How does the silver case draw an attraction to the two characters?
5. When Blanche speaks with Mitch, what lies surface?
6. Describe, in full, all of Stanley's violent behaviour. Why does he act so violently?
7. What does Eunice say to inform the audience that this is not the first time that he has struck Stella?
8. Describe Stella's return to Stanley. Why is Blanche so shocked?

Scene Four

1. Describe how the setting in at the beginning of scene four resembles what had happened the night before.
2. What does Stella say to Blanche about why she returns to Stanley even after the incident? What does Stella reveal about her wedding night?
3. What does Blanche urge Stella to do and how does Stella respond?
4. How does Blanche interpret "desire"? How does Stella interpret "desire"?
5. Stanley is secretly listening to the sisters' conversation. What does he overhear and how does he react?
6. What does Stella do when Stanley enters the room?

Appendix 2.7.1

A Streetcar Named Desire
Essay Topics

1. Explain how Williams uses symbolism to develop the character of Blanche.
2. Comment on Stanley's use/abuse of power.
3. Discuss Blanche's role as an outsider or victim in her society.
4. Explain how lies/untruths contribute to the tragic outcome of the characters in *A Streetcar Named Desire.*
5. How does Williams' personal history, cultural background, and historic era explain the themes, situations, and characters presented in *A Streetcar Named Desire*.
6. Trace the Biblical allusions and references to Greek mythology in *A Streetcar Named Desire*.

Appendix 2.9.1

Theatre Etiquette

Going to the theatre can be an educational, cultural, and enjoyable experience. First, you __________in your local paper for plays that are currently running or will be coming _________. Then you either make a trip to the theatre box office to purchase a __________________, or make it simpler by calling the theatre box office and reserving and purchasing _________ ticket with a credit card. Some theatres use agencies that sell tickets for them, ______________ Ticket Master, but the agencies charge an additional fee per ticket. The ticket will ___________ mailed to you or you can pick it up a few hours before the ____________________________________. You should get dressed up for the theatre, nothing formal, but not casual either. ______________ ticket will indicate what section (orchestra, balcony, or section number/letter) your seat is _______________________ in. As well the ticket will indicate which row (letters a-z) and which seat (number) you ____________ be sitting in. An usher will look at your ticket, give you a program, _______________ show you to your seat. The program will give a short synopsis of the _________________ as well as highlight the actors' biographies. You should not be late for the ______________________________ as you will have to wait for a break in the action in order ____________ be seated. It is considered rude to talk, eat, cough and sneeze excessively, and _______________________ paper during a performance. Remember the actors can hear you. However, you may laugh ______________ cry. You should also wait to applaud till the end of the first part, __________ intermission, and then again at the very end. If the play is a musical ______________a light comedy, the audience will often applaud at a skilful or enjoyable part. _________________ is usually an intermission halfway through the performance when you will have a _______________________ to stretch your legs, discuss the play, use the washroom, and buy refreshments. Bells _____________ ring to signal that the play will begin and that you should return to __________________ seat. As you watch the second half of the play, can you guess what ___________________ happen? Have you given thought to the theatre question you were assigned and made _______________ necessary observations and conclusions? Or, did you totally get lost in the magic of _________________________?

Appendix 2.9.1 (Continued)

Answer Key:

1. look
2. soon
3. ticket
4. a
5. like
6. be
7. performance
8. Your
9. located
10. will
11. and
12. play
13. performance
14. to
15. rustle
16. and
17. at
18. or
19. There
20. chance
21. will
22. your
23. will
24. the
25. theatre

Safety Issues:

On the bus:	**On the street:**
1. standing – keep your seat 2. noise – keep it down 3. windows – keep arms in	1. crossing streets – at pedestrian crosswalks only; wait for the green light 2. getting lost – stay together, buddy-up, have money for a phone call 3. strangers – be polite, but beware 4. panhandlers – be polite, donate or keep on walking 5. language – be polite, keep the noise down
Others:	

Appendix 2.9.2

Theatre Notes

Student's Name:	**Teacher Observation and Anecdotal Comments:**
Question assigned:	**Any Behaviour/Safety Issues?**
Student's Response: **Bias observed:**	**Teacher's Comments:**

Appendix 3.1.1

Using the Media

(Handout)

Whether you are aware of it or not, you tap into the media every day. Consider the situations given below and decide which medium would best provide you with the information required.

Scenario	Possible Media Sources	Media Source of Choice
You just woke up after an overnight snowstorm and you want to know if that much-anticipated snow day has arrived.		
To know what clothing to pack, you'd like to track the weather of your vacation destination for a week before departure.		
You feel adventuresome and would like to try out a new recipe for dinner.		
You must soon negotiate a student loan and wish to learn which banking institution offers the best rates and services.		
You favourite musical artist releases a new CD today and you'd like to know if it's worth buying.		
You missed last night's hockey game and want to know the score.		
Summer holidays begin soon and you must start your search for a part-time job.		
You've saved your pennies and are now in the market for a new computer.		
You have been assigned to research and report upon a current health issue.		
Student Council elections take place later in the week and you'd like to make an informed decision.		
Your mom has given you some money to buy some new spring clothes.		
Three new movie releases look interesting so your friends ask you to make the selection for tonight's outing.		

Appendix 3.2.2

Group Collaboration Checklist

☐ Teacher Assessment of Group ☐ Teacher Assessment of Individual ☐ Peer Assessment

Specific Group Task: ____

Group Members/Individual: ____

Criteria	**Level 1 (Beginning)**	**Level 2 (Developing)**	**Level 3 (Accomplished)**	**Level 4 (Outstanding)**
Starts working on the task immediately				
Uses all available resources to clarify and define task				
Gathers information essential to the task				
Initiates/supports sharing of ideas and opinions				
Manages time well and stays on task				
Displays fair and co-operative decision making				
Addresses differences of opinion in a thoughtful and Christian manner				
Respects and accommodates other team members' exceptionalities and strengths				
Delegates and performs work tasks equally				
Collaboration leads to the completion of the assigned task				

Comments:

Appendix 3.2.3

Checklist Assessment – Deconstructing An Advertisement

☐ Teacher Assessment ☐ Student Assessment ☐ Peer Assessment

Criteria	Level 1 (insufficient)	Level 2 (satisfactory)	Level 3 (well done)	Level 4 (outstanding)	Mark
Media source(s) has been clearly identified					
Product being advertised is clearly identified					
Media-specific terms have been employed					
Identified specific advertising strategy(ies) used					
Identified appropriate elements of emotional appeal					
Assessed the choice of media in which the advertisement is given					
Identified intended audience					
Documented specific examples of strategies and elements as evidence of findings					
Illustrated knowledge and understanding of advertising techniques					
Used the organizer effectively					
Personal response to the overall effect of the advertisement is evident					

Appendix 3.5.2

Rubric for Assessing Media Portfolio

Criteria	Level 1 (Limited)	Level 2 (Some)	Level 3 (Considerable)	Level 4 (Accomplished)	Self-Evaluation
Knowledge and Understanding					
Portfolio demonstrates knowledge and understanding of key media concepts					
Key media terms are employed appropriately					
Thinking and Inquiry					
Portfolio demonstrates critical thinking skills in evaluating and analysing media forms					
Research process in reporting on a media career is evident					
Personal reflection of a significant media issue is evident					
Communication					
Appropriate writing techniques, presentation format and style for each component is applied					
Accuracy in written communication is evident in terms of spelling, grammar, and sentence structure					
Components of assignment are complete, organized, and submitted on time					
Oral presentation is organized, informative, and reflects an interest in the media world					
Application					
Application of key concepts in analysing real-life media samples is evident					
Synthesis of media messages and images in one's personal life is apparent					

COMMENTS:

Appendix 3.5.4

Media Portfolio Assignment

(Handout)

The following assignment allows you to independently explore and present aspects of the mass media that most interest you. Guidelines are presented to encourage individuality and creativity in approach. Your media portfolio must include the following components and illustrate your understanding of media terms, strategies, elements, and issues. However, the choice of format is largely yours.

INTRODUCTION:

a) Cover page
b) Table of Contents

ADVERTISING:

a) Examine and report on the types of advertising directed at television viewers at varying times of the day and week (e.g., prime time, Saturday morning, late night, weekday afternoon).

OR

b) Examine and report on public service and protest advertising (e.g., anti-smoking, drug or drinking, anti-fur, Buy Nothing Day).

TELEVISION/MOVIES/MUSIC/BOOKS:

Write a critical review of any ONE:

- current television program;
- recently released movie;
- music video or CD;
- recently published novel or non-fiction book.

NEWSPAPER:

a) Locate and submit newspaper article(s) that illustrate each of the five styles defining the newsworthiness of a story.

OR

b) Follow a story of some national or international significance which shows examples of bias or hype via print or photographs.

RESPONSE JOURNAL:

Write a journal in response to an article, photograph, or image that reflects a current media issue that is of some significance to you (race/age/gender stereotyping, sexuality in the media, impact of TV on children, censorship, religion, violence in the media).

MEDIA CAREER:

Provide an informational poster, graphic display, and/or written summary of any career in the media that is of interest to you.

THE MEDIA AND ME:

Create a video or print collage of collected images and text that define you as a person (heritage, likes/dislikes, personality, talents and abilities, family, aspirations, career, travel, etc.).

Appendix 4.1.1

Oral Reading Rubric

for ________________
Novel ________________
Chapter _________

	Level 1 (50-59%)	**Level 2 (60-69%)**	**Level 3 (70-79%)**	**Level 4 (80-100%)**
Preparation	- little practice reading or reviewing the chapter	- some practice reading inconsistent performance	- considerable practice reading and reviewing the chapter	- thorough preparation; poised reading and thorough review of the chapter
Audibility Of Voice	- minimally audible reading most times, and occasionally inaudible at various points in the classroom	- some passages very audible; inconsistent volume at times, given audience position	- good projection of voice throughout; considerably audible at all points in the classroom	- clear and consistent volume throughout; no problems hearing the reader at any point in the classroom
Pronunciation and Articulation	- inconsistent reading of passage; various errors in pronunciation and articulation	- fair reading of passage; some errors in pronunciation; occasionally articulate	- good reading of passage. easy to understand; almost no errors in pronunciation; articulate most of the time	- outstanding reading of passage; native speaker fluency; no errors in pronunciation; articulate and polished
Enthusiasm and Pace	- little enthusiasm; monotone delivery	- some enthusiasm; some attempt to vary voice and imitate native speakers of English	- sufficient enthusiasm; favourable attempt to vary voice and imitate native speakers of English	- enthusiastic and energetic delivery; dramatic and engaging read

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix 4.1.2

Short Story Review

P*lot*

>plot graph
>introduction
>rising action
>conflict
>complication
>crisis
>climax
>denouement
>epilogue
>elements: foreshadowing, suspense, irony

A*tmosphere*

>dominant impression or mood

C*haracters*

>protagonist
>antagonist
>minor characters
>character traits, qualities, characteristics

T*heme*

>the message or moral author wishes to teach us
>stated in a sentence

S*etting*

>time …… of day, of year, past, present, future
>place …. . indoors/out, city, country, Earth, other galaxies

Appendix 4.1.3

Novel title:

Chapter Review: Chapter:

1. PLOT
   a) List the key events of this chapter (at least five).
   b) Mark this chapter on a plot graph with one or more 'x' (es).
   c) Describe the conflict present.
   d) Identify any important moments in this chapter, if present
   (e.g., Inciting incident, Crisis, Climax, etc.).

2. ATMOSPHERE
   a) Describe the mood or atmosphere in this chapter. Copy out one quotation to support your ideas.
   b) Do you notice any of the literary elements - suspense, foreshadowing, coincidence – present?

3. CHARACTERS
   a) List all of the major and minor characters found in this chapter.
   b) Give one trait or characteristic which describes the major characters
   Copy out a quotation that illustrates this trait.
   c) Do you notice any changes in the major character(s)? Explain.
   d) Are any minor characters of significant importance? Explain why.

4. THEME
   a) Are any lessons learned by the characters in the novel in this point?
   b) Can you make a prediction as to what the author is teaching us at this point in the novel?
   Copy out one important quotation which, you feel, promotes a moral or message to us.

5. SETTING
   a) State the setting (time, place) in this chapter. If there is more than one, state them all.
   b) Copy out one good quotation which describes the setting in this chapter.
   c) Does the setting play an important role in the plot in this chapter?
   If so, explain how.

Appendix 4.2.1

Sample Jigsaw Topics

(**Note** to the teacher: this could be divided into three topics: Introduction, Body, and Conclusion.)

A. PLOT

1. Examine the introduction: What main concern is suggested by the title of the novel? What idea(s) is the author trying to establish in the opening chapters? What initial situation(s) of unrest or conflict is(are) established in the opening chapters? What central characters associated with this situation are introduced?
2. Briefly summarize the structure of the narrative (story line). This could be done as diagram plot line.
3. Does the story go straight ahead in time or are there flashbacks? If so, what purpose do the flashbacks serve?
4. Is there more than one story being told? What purpose, if any, do the subplots have? Are they similar to or in contrast with the main plot?
5. Identify the conflicts in the novel as well as their type. (Man against: man, nature, society, himself.)
6. What is the climax of the novel?
7. How is the central conflict resolved?
8. What is the point of view? (omniscient, third person, first person, or limited, for example). *Discuss* why the author might have chosen this point of view to tell the story and how the story may have changed if another point of view had been used.
9. Does the conclusion of the story agree with your idea of a "right" or "just" ending? Why or why not?
10. Identify any motifs (recurring images, symbols, or words) that are used in both the opening and the closing of the novel.
11. Has the author left any loose ends (i.e., unanswered questions)? If so, explain why.

B. ATMOSPHERE

1. Choose three adjectives which would describe the overall atmosphere created by the novel. For each adjective chosen, find a sample passage that shows how this atmosphere is created. Copy it and underline key words or phrases.
2. There will be more than one atmosphere created during the course of a novel. Locate passages which contrast with the overall mood of the book. Examine the language used to create the atmosphere. Copy the passages and underline key words and phrases.
3. Writers frequently use atmosphere to foreshadow events. Find examples of this technique in the novel and explain how they work.
4. Examine chapter endings to see if the author has established an atmosphere that makes you want to read on or gives some hint of what will follow. How did the author do this?
5. Find examples of descriptions of nature to create atmosphere. What atmosphere is created and what words or descriptions help to create it?
6. *Discuss* whether the atmosphere created by the novel indicates that the author has a positive or negative view of the basic goodness of humanity.

Appendix 4.2.1 (Continued)

C. CHARACTER
1. List the main characters and, for each one, briefly describe his/her role and motivation.
2. What personality traits help or hinder the central characters from achieving their goals?
3. What other characters support or oppose the actions of the main characters? Describe each character's role.
4. Choose a moment in the story when a character makes a decision which has significant results. Describe this moment and discuss what this decision reveals about the character.
5. Explain whether the characters are true-to-life or stereotypes. Are they merely "points of view" or do they come to life as personalities?
6. Make a list of characteristics you believe make a good person. *Discuss* which characters in the novel fit this description.
7. In what ways do any main characters change over the course of the story? Why do they change?

D. THEME
1. What are the major themes of the novel? Which is the most important?
2. Does the author simply explore the theme, or does she/he reveal an attitude to the theme? If so, what is it?
3. What attitude toward life does the writer have?
4. Is there a meaning here that "touches" you personally? If so, describe it.
5. What moral issues does the novel examine? What is the novel's stance on these issues?
6. *Discuss* the messages given by the novel. In what way might they change your attitudes or behaviour? What did you learn from the novel?

E. SETTING
1. Describe the setting (s): time and place.
2. Explain how the choice of setting was important for the author's purpose.
3. Choose two particularly vivid descriptions that made the setting real for you. Copy them and analyse the choice of words and detail that created this impression.
4. In some novels, the setting can become as important as one of the characters. Is this true in this case? Why or why not?
5. *Discuss* the importance of recreating a different time, place, or culture in helping us to understand and be tolerant of others.

Appendix 4.2.2

Jigsaw Peer Evaluation – Home Groups

	Group Member 1	**Group Member 2**	**Group Member 3**	**Group Member 4**
INTERDEPENDENT TEAM MEMBER	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
LISTENS TO/REVIEWS INSTRUCTIONS	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
FOLLOWS INSTRUCTIONS	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
STAYS ON TASK	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
COMMUNICATES EFFECTIVELY	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
ORGANIZES THROUGH NOTE TAKING/CHARTING	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
RESEARCHES/GATHERS INFORMATION	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
DEMONSTRATES EFFORT	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
MAKES CONNECTIONS	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
RESPECTS OTHERS	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5

Appendix 4.2.3

Jigsaw Self-Evaluation

Evaluate your involvement.	
FOLLOWED INSTRUCTIONS	1 2 3 4 5
STAYED ON TASK	1 2 3 4 5
COMMUNICATED EFFECTIVELY WITH OTHERS	1 2 3 4 5
CONTRIBUTED TO RESEARCH/GATHERING OF INFORMATION	1 2 3 4 5
DEMONSTRATED EFFORT	1 2 3 4 5
CONTRIBUTED TO MAKING CONNECTIONS	1 2 3 4 5
RESPECTED OTHERS	1 2 3 4 5

Appendix 4.2.4

Jigsaw Presentation Peer Review

Shows an understanding of the topic	1	2	3	4	5
Delivers the material in a clear and interesting manner	1	2	3	4	5
Uses a variety of voice tones	1	2	3	4	5
Can be heard	1	2	3	4	5
Maintains eye contact	1	2	3	4	5
Answers questions well	1	2	3	4	5
TOTAL					/35

Appendix 4.3.1

Research and Presentation Task Checklist

The following provides you with the specific tasks that need to be completed and the sequence in which they should be done. As you progress from one task to another, seek approval by the teacher to continue.

Tasks	Completed by Student	Approved by Teacher
1. Choose topic for research.		
2. Select three appropriate sources of reference on selected topic: print, electronic, and visual.		
3. Make point-form notes indicating interesting and significant information you wish to incorporate into your presentation.		
4. Create a Bibliography/Works Cited page referencing all sources used.		
5. Have bibliography checked for format and errors. Rewrite if necessary.		
6. Decide upon the format your one-page information sheet will take (sentence-paragraph, chart, organizer, graphics).		
7. Create a rough-draft copy of your one-page information sheet.		
8. Have your work self-, peer, and/or teacher edited for spelling, grammar, and content.		
9. Revise and create a final copy of the information sheet (handwritten or desktop).		
10. Submit final copy of information sheet for photocopying and distribution.		
11. Plan a 3- to 5-minute oral presentation on your topic. a) Identify information you wish to include in your presentation. b) Have any visuals you wish to use approved and prepared.		
12. OPTIONAL: Prepare two or three discussion questions to encourage class participation in your presentation.		

Appendix 4.3.2

Seminar Evaluation Checklist

Presenter made eye contact with audience.	1	2	3	4	5
Voice was audible and confident.	1	2	3	4	5
Presenter displayed a personal interest in topic.	1	2	3	4	5
Topic was clearly understood and well researched	1	2	3	4	5
Presentation was well-organized and included an introduction and conclusion.	2	4	6	8	10
Discussion questions or visuals added interest.	1	2	3	4	5
Audience participation was encouraged.	1	2	3	4	5
TOTAL MARKS					**/40**

Appendix 4.4.1

Character for "Role" Playing

Choose one of the real-life characters from the list provided. Research to discover as much as possible about the person you have chosen and the times in which he/she lives. Below you will find suggestions about questions you might try to answer about your character.

I CHARACTER IDENTIFICATION - Who am I?

- name
- family
- position
- role for which you are remembered

II LIFESTYLE - How do I live?

- where do you work? What are the hours? the salary?
- where do you live?
- who are your family and friends?
- what newspapers/magazines do you read?
- what films/plays/entertainment do you attend?
- what are your hobbies and interests?
- what transportation do you use?
- how much do things like food, clothing, travel etc. cost?
- are you a person who has power in her/his society? How does this affect your life?

III ATTITUDES/VALUES - What do I think?

- what are your politics?
- what are your views on current events? on women's rights? on the environment? on social issues?
- what are your religious beliefs?
- what is your culture and how do you exhibit it?
- how much does your lifestyle reflect the popular culture around you?
- what actions have you taken to improve the world in which you live?

Appendix 4.4.2

Character Role Play Evaluation Checklist

Student's Name:
Character:

Dress is appropriate.	1	2	3	4	5
Continuity of role is maintained.	1	2	3	4	5
Responses to questions are accurate.	1	2	3	4	5
Student is aware of the social mores of the time.	1	2	3	4	5
Student is aware of the social concerns of the time.	1	2	3	4	5
Student is aware of major political events of the era.	1	2	3	4	5
Student has a detailed knowledge of the person he/she represents.	1	2	3	4	5

Signature of Evaluator: ____________________

Appendix 4.5.1

The Novel Review

What makes a good novel?

1. A good novel is one that educates the reader:
   >it offers realistic and human characters
   >it teaches an important moral or message about life
   >it opens our eyes to new experiences, new worlds, new cultures, and new beliefs
   >we learn about ourselves by reading the novel
   >it teaches us new vocabulary and exposes us to good writing
2. A good novel is one that entertains the reader:
   >it makes us laugh or cry or wonder or sit on the edge of our seats
   >it is a "good read" and difficult to put down!
   >it is one we would recommend to our friends, parents, or teachers
   >it is a book we would like to have in our library at home
   >we would like to see a sequel to this book or, perhaps, a movie

Appendix 5.1.0

The Language of Poetry - Terms used in the Activities

Definitions for the following terms can be found in a dictionary/glossary of literary terms (See Resources for sources/titles.)

Alliteration
Couplet
Free verse
Imagery
Limerick
Metre
Metrical feet
Mood
Narrative
Pathetic Fallacy
Personification
Quatrain
Rhyme
Rhyme Scheme
Rhythm
Scansion
Stanza
Stressed/Unstressed
Syllable
Theme
Tone

Appendix 5.1.1

Poems By Theme Or Suggested Use

Multicultural And Canadian Poems Related To The Theme Of Youth/Self-Discovery/Change
(also suitable for imitation)

These poems provide many excellent springboards for discussion of issues and themes as they relate/compare to values and beliefs of the Catholic faith in the context of the students' own experience.

Allen, Lillian	I Fight Back
Arey, Jodie (student)	Reflection
Bhaggiyadatta, Krisantha Sri	Winter '84
Birney, Earle	David
Blough, Michelle (student)	To Dream
Carlson, Jim	Mortality
Chatterjee, Debjani	Hungry Ghost
De Iuliis, Celestino	In My Backyard
Di Michele, Mary	Lucia's Monologue
El-Asmar, Fouzi	I Shall
Faulkner, Matt (student)	Definition
Heidi Ann Davidson (student)	Hidden Beauty
Henault, Gilles (tr. F.R. Scott)	The Prodigal Son
Holman, Felice	Who Am I?
Holmes, Tara (student)	The Photo
Keeshig-Tobias, Lenore	I Grew Up
Lena, Jo	The Big Years
McGinley, Phyllis	Portrait of a Girl with Comic Book
Nowlan, Alden	Johnnie's Poem
Nye, Naomi Shihab	The Rider
Pacheco, Jose Emilio (tr. A. Reid)	High Treason
Paz, Octavio	Reversible
Sexton, Anne	Young
Sosefina Tupper (student)	Tonga
Waddington, Miriam	Advice to the Young
Transformations	

Appendix 5.1.1 (Continued)

Poems for Imitation (with apologies to…)

Birney, Earle	Wind Chimes in a Temple Ruin
Browning, Robert	Home thoughts From Abroad
Hardy, Thomas	A Broken Appointment
Houseman, A.E.	When I Was One and Twenty
Houseman, A.E.	To An Athlete Dying Young
Hughes, Langston	The Negro Speaks Of Rivers
Hughes, Langston	Harlem (Dream Deferred)
Hughes, Ted	The Seven Sorrows
Koch, Kenneth	You Were Wearing
Pound, Ezra	The River-Merchant's Wife: A Letter
Wordsworth, William	I Wandered Lonely As A Cloud (The Daffodils)

Traditional Poems by Authors Studied in Mainstream Classes:
These poems provide many excellent springboards for discussion of issues and themes as related or compared to values and beliefs of the Catholic faith in the context of the past.

Arnold, Matthew	Dover Beach
Auden, W.H.	Musée des Beaux Arts
Browning, Robert	How They Brought the Good News from Ghent to Aix
Donne, John	The Sun Rising (Busy Old Fool)
Hopkins, Gerard Manley	God's Grandeur
Noyes, Alfred	The Highwayman
Service, Robert	The Cremation of Sam McGee

Poems As Song		**Performed by**
Eliot, T.S.	Memory	Elaine Paige
Eliot, T.S.	Old Possum's Book of Practical Cats	(The Company)*
Kipling, Rudyard	If	Roger Whittaker
Tennyson, Alfred Lord	The Lady of Shallot	Loreena McKennit
Yeats, W.B.	The Stolen Child	Loreena McKennit

* *Cats (the musical)* is available on video: Really Useful Films 440 047 995-3

Appendix 5.1.1 (Continued)

Songs As Poems

Performed by:	
Chapin, Harry	Cat's in the Cradle
Chapman, Tracy	Fast Car
Cockburn, Bruce	Nicaragua
Cockburn, Bruce	Wonderin' Where the Lions Are
Collins, Phil	Strangers Like Me
Collins, Phil	Two Worlds
Cook, Jesse and Holly Cole	Fragile
Crosby, Stills, Nash and Young	Teach Your Children
Denver, John	Looking for Space
Dion, Celine	The Prayer
Light, David	Wounded Healers
Light, David	You Are the Person I Love
Nylons, The	I Count My Blessings
Nylons, The	Face in the Crowd
McLachlan, Sarah	I Will Remember You
McLaughlan, Murray	Do You Dream of Being Somebody
McLaughlan, Murray	Exiles
Paige, Elaine	Memory
Rankins, The	Borders and Time
Simon and Garfunkel	Bridge Over Troubled Waters
Stevens, Cat	Father and Son
Stewart, Rod	Forever Young
Twain, Shania	God Bless The Child
Valdi	Renaissance
Warnes, Jennifer	The Song of Bernadette

Appendix 5.1.1 (Continued)

Poems as Prayers/Prayers as Poems: Resources that can be used within the activities, as a model for writing prayers and as prayers to begin the class.
Hays, Edward. *Psalms for Zero Gravity*. Leavenworth: Forest of Peace, 1998.
ISBN 0-969576-42-x

Many excellent prayers in poem form with accompanying reflections.

O'Malley, William J. *More Daily Prayers for Busy People*. A collection of prayers for daily life.

Roberts, E. and E. Amidon. *Earth Prayers from Around the World*. San Francisco: Harper Collins, 1991.
ISBN 0-06-250746-X
A collection of poems and prayers from many cultural and spiritual sources organized under thematic headings such as "The Ecological Self", "A Sacred Place", "Healing the Whole", "Cycles of Life" and others. Includes Gerard Manley Hopkins, Langston Hughes, Margaret Atwood, and many multicultural writers both male and female.

Waldron, Robert. *Poetry as Prayer: The Hound of Heaven*. Boston: Pauline Books and Media, 1999.
ISBN 0-8198-5914-1
Makes connections between the art of poetry and the spirit of prayer. A teacher resource more than student text.

Other resources for writing prayer/creating prayer services:
Ponsetta, Daniel. *Praying Our Stories*. Winona: St. Mary's Press. ISBN 0-888489-281-6
Calderone-Stewart, Lisa-Marie. *Prayer Works for Teens*. Four volumes.
Coil-bound collection of themes and ideas for creating prayer services with teens. Useful for generating ideas and springboards. ISBN Vol. 1: 0-884489-435-5; Vol. 2: 0-884489-434-7; Vol.3: 0-884489-433-9 and Vol. 4: 0-884489-432-0.

Source for Catholic writers and titles:
www.bbroughton.com
Sources for Ballads and shorter rhymes: many anthologies, such as *The Norton Anthology of Poetry, Shorter Revised Edition* or *Themes on the Journey*, include these forms.
Sources for poetry lessons and activities:
Mr. Reynold's Home Page
http://www.wwodward .k12.OK/~/reynoldsk/poetry.htm
Outta Ray's Head
http://sympatico.ca/ray.saitz

Sources for religious poems and literature:
http://www.google.com
http://www.techdirect.com/christmas/lk.html
http://www.worldvillage.com/poem.htm

Appendix 5.1.2

Checklist for Presentation of Answers

Student Name:

Week of:

Day/Date					
Activity					
Full Participation					
Partial Participation					
Non Participation					
Full Understanding					
Partial Understanding					
Developing Understanding					

Appendix 5.2.1

Checklist for Glossary/Word Band/Theme Bank (circle one)

Student Name:

Week of:

Day/Date	Activity #	Complete	Incomplete

Appendix 5.4.1

Checklist for Writing Task/Homework (circle one)

Student Name:

Week of:

Day/Date	Activity #	Complete	Incomplete

Appendix 5.6.2

Rated Checklist for Glossary

Student Name:

Week of:

Criteria	Exceptional 4 points	Considerable 3 points	Some 2 points	Limited 1 point	Incomplete	Score
Accuracy of definitions						
Organization of page						
Visual: neatness, spacing, layout						
Accurate use of conventions of language						
Maintenance: entries completed on time						

Appendix 5.6.1

Student Instructions for Formal Analysis of Poetry

PART 1: THE ANALYSIS
(120 minutes)

Instructions:

1. Follow your teacher's instructions to choose a partner or small group.
2. Choose a poem, or excerpt from a poem, from the list that your teacher provides. If you wish to choose a poem or song not on the list, you must get approval from your teacher.
3. Follow the steps outlined below in the order given.
4. Keep written notes as you work.
5. Use a dictionary, thesaurus, glossary of literary terms, and other resources to help you.

STEP ONE: READING THE POEM

1. Read the poem carefully to get the feel of it.
2. Use a dictionary for secondary meanings and unfamiliar vocabulary.
3. Read the poem several times to become very familiar with it.
4. Read the poem aloud several times to get the feel of the rhythm and sounds.

STEP TWO: SETTING THE CONTEXT

1. Gather the following information about the poem you are analysing:
   a) title;
   b) author;
   c) date the poem was written (if unavailable, first date of publication);
   d) volume from which work is taken, if known;
   e) brief summary of relevant historical and/or biographical context.
2. Use the school or public library to find this information.

STEP THREE: FINDING THE FORM

1. Identify the following information about the poem (if applicable):
   a) metrical pattern;
   b) rhyme scheme.
2. Name the specific form of the poem, such as sonnet, ode, or other, if applicable.

STEP FOUR: DETERMINING THE AUTHOR'S PURPOSE

1. Is the author's purpose in writing the poem:
   a) to tell a story?
   b) to describe someone or something?
   c) to satirize (poke fun at) someone or something?
   d) to teach a lesson?
   e) to share a memory?
   f) for the sheer joy of writing?
   g) something else?

STEP FIVE: PREPARING FOR THE ANALYSIS

1. Ask yourself questions about the poem (see STEP SIX).
2. Base your answers on what you find in the poem itself.
3. Don't hesitate to make statements that seem obvious to you. Remember that your classmates do not know your poem, and need you to tell them what they need to know.
4. Support the statements you make about the poem with direct quotations from the poem.

Appendix 5.6.1 (Continued)

STEP SIX: ANALYSING THE POEM

Ask yourself the following questions about the poem you have chosen and record your answers.

1. What is the Organization/Form of the poem?
2. What is the Metre and Rhyme scheme of the poem?
3. What is the predominant Mood or Tone of the poem? How is it created? Give specific examples.
4. What are the new or unfamiliar words? What do they mean?
5. What are some of the unique or interesting uses of words? Are there "old-fashioned" words? Invented words? Slang? Nonsense words? Give examples. What is the impact of the use of these kinds of words?
6. What is the impact of the author's choice of one word over another?
7. What is unique or interesting about the Syntax (word order)? Is the word order reversed at times? Are there any words left out? Why might this be? What is the impact of this?
8. What are the poetic devices used by the poet? Give specific examples from the poem. What do the devices mean? What do they contribute to the overall effect of the poem?
9. Are there any Biblical or mythological allusions? What are they? What do they mean? What do they add to the reader's understanding of the poem?
10. What are the values contained in the poem? How do these agree with/differ from the Gospel values? What is the impact?
11. Are there any cultural images that are offensive? Why are they offensive (stereotype, outdated)?

STEP SEVEN: REACHING A CONCLUSION

1. Summarize your study of the text. Present your subjective reaction to the poem.
2. What is the meaning/message of the poem?
3. How effective is the poem?
4. What adds to/takes away from the effectiveness of the poem?
5. In your judgement, has the poet achieved his/her purpose?

PART TWO: THE ORAL PRESENTATION

(60 minutes)

Instructions:

1. Follow your teacher's instructions to choose a presentation date.
2. Follow the guidelines for presenting your poem or excerpt.
3. Present the results of your analysis in a 20-minute oral presentation.

STEP ONE: PREPARATION

1. Follow your teacher's guidelines to determine the order of the presentations.
2. Decide how the presentation time will be shared among all members of your group.
3. Type up your poem or excerpt and copy it onto a transparency to conserve paper.
4. Prepare cue cards of point-form notes of your analysis. Begin with the information gathered in STEP TWO: SETTING THE CONTEXT. Continue with STEP THREE and present each step in order.
5. Allow time for questions from the audience.
6. Prepare a few questions to ask your listeners to make sure they have understood what you have presented.
7. Rehearse and time your presentation.

Appendix 5.7.1

Student Instructions for the Portfolio of Original Poetry

(240 minutes)

Instructions
1. Use poetry you have written during the course of this unit.
2. You may also include poems you have written in your free time.
3. Follow the steps of the writing process to polish your selections.
4. Follow your teacher's guidelines for the format of the portfolio.

REQUIRED ELEMENTS

Your portfolio must include the following:

1.	Poem as prayer (12–16 lines)	1
2.	Limerick or short rhyme (5–10 lines)	1
3.	Imitation of sample poems studied	2
4.	Personal story of your own journey	2
5.	Free verse	2
6.	Free choice (any forms you want)	2
TOTAL REQUIRED		10

STEP ONE: SELECTION
1. Review the poems you have written in the previous poetry activities.
2. Decide which poems are the best samples to fit the requirements above. Choose your best or your favourite work. You may write new poems if you prefer, but remember that you have a timeline to meet.
3. Revise the poems you have chosen, using the stages of the writing process.

STEP TWO: COLLECTION
1. Follow your teacher's guidelines for typing and binding your poems.
2. Determine how you will organize your work. You may choose the order of the poems.
3. Create a title page, a copyright page, and a table of contents for your portfolio.
4. Create a page of works cited to give credit to those authors whose works you have used.

Appendix 5.7.2

Checklist for Conferencing

Student Author:

Day/Date	Always	Sometimes	Rarely	Never
Author is prepared.				
Author is receptive to constructive criticism.				
Author is a good listener.				
Author defends the work in a thoughtful, respectful manner.				
Author makes good use of suggestions.				

Student Editor:

Day/Date	Always	Sometimes	Rarely	Never
Editor comments on strengths.				
Editor asks for clarification of unclear ideas, language, and other areas .				
Editor offers constructive, useful suggestions.				
Editor comments on the work in a thoughtful, respectful manner.				
Editor is a good listener as well as a thoughtful speaker.				

Appendix 5.7.3

Student Checklist for Portfolio

I chose my best or favourite work from the writing activities in this unit. ☐

I followed the compulsory categories in choosing my poems. ☐

I followed the stages of the writing process in revising and polishing my poems. ☐

I conferenced with my teacher during the writing time. ☐

I had my work peer edited by two classmates. ☐

a)

b)

I followed the instructions for typing/writing up my poems. ☐

I chose the font because .

I organized my work in a way that was logical to me. ☐

This is the order I chose:

This is the reason:

I followed the instructions for layout and binding of my portfolio. ☐

I conferenced with my teacher to use an alternative method to publish my work. ☐

I created a page of works cited to show when I had used another writer's work. ☐

I used available resources such as dictionary, thesaurus, spell checker, and others to ensure that my writing uses the conventions of written language correctly and effectively. ☐

Appendix 6.1.1

Background Material

A) Archetypes in Literature

In criticism, the term archetype is applied to narrative designs, character types, symbols, or images which are said to be identifiable in a wide variety of works of literature, as well as in myths, and even ritualized modes of social behaviour.

Some Archetypal Patterns

a. *The Garden and the Forest*

The *garden* as a symbol represents youth, innocence, and dependence. Leaving the garden represents a loss of innocence, a gaining of knowledge, a coming of age.

The forest is dark and wild, not ordered and harmonious like the garden; thus there is often a longing to return to the garden, to go back to "Paradise Lost". Ironically, when placed in an Eden-like setting in Lord of the Flies, for example, man often defiles it.

b. *Birth – Death – Rebirth*

This cycle or pattern is often related to the seasons or the cycle of the day. Most cultures have some concept of an afterlife or reincarnation after death. This archetype is somewhat of a paradox in that before one can be reborn, one must die. The imagery associated with this archetype if often inspired by nature.

SUMMER
-maturity and health
-growth and action
-the Golden Age

SPRING
-birth/rebirth
-dawn/new hope
-youth/innocence
-beauty

FALL
-decline and aging
-preparation for death/winter
-sense of loss

WINTER
-sickness and death
-hibernation and preparation

c. *Sin – Suffering – Redemption*

In this narrative design, the protagonist falls from grace – he/she commits a sin which has to be recognized and atoned for. The pangs of guilt and the acceptance of responsibility for sins are part of the hero's suffering. He/she may also be required to undertake a penance, a punishment willingly accepted to show genuine sorrow. Often, the penance may be a sacrifice of the old self, an act of love or compassion which leads to the redemption of the hero. This archetype is a strong, universal pattern, despite its Christian message.

Appendix 6.1.1 (Continued)

d. *The Hero Cycle/The Quest*
The standard path of the adventure of the hero is a magnification of the formula represented in the *rites of passage.*

Separation

-from home/society
-from security/familiar
-from a state of innocence

Initiation

-into supernatural world
-tests, trials, suffering
-problems to be overcome
-faces fear and the unknown

Return

-with new insight/gifts for all mankind
-removes old fears
-"sadder but wiser"

Transformation

-hero undergoes change
-learns from experience
-physical/emotional/spiritual rebirth
-gains new knowledge

The quest of the hero must be understood as both a real journey and as a symbol of something else that is happening to the hero. The journey may be inward, a psychological quest into the unknown qualities of the subconscious. It is a voyage to meet the forces of his own self that he does not know or fears to know. He competes with these forces and overcomes them – although not always – and returns with an insight into himself, which is also an insight into mankind.

e. *Others:*

The Journey Underground
The Search for the Father
The Hero and the Villain
The "Femme Fatale"

B) Greek Mythology: Quests

1. PERSEUS

Perseus was the son of Zeus, father of the gods. His mother was Danae, daughter of Acrisius. Acrisius was told by an oracle that his grandson would kill him. To avoid this, he took his daughter, Danae, and her young son, Perseus, and locked them in a chest. He then cast the chest into the sea. They drifted to the island Seriphus where they were rescued and where Perseus grew to manhood.

Polydectes, King of Seriphus, fell in love with Danae. He was afraid that Perseus might try to stop him from marrying her so he sent him on a dangerous quest. His task was to bring back the head of the Gorgon, Medusa, a monster with hair like serpents and the ability to turn to stone anyone who looked at her.

Appendix 6.1.1 (Continued)

Because Perseus was descended from the gods, he had their assistance. Hermes, the winged messenger of the gods, guided him to the Gray Women (also known as the Fates). These three old hags shared one eye between them. Perseus stole the eye and refused to return it until they gave him directions for reaching the nymphs of the north. From the nymphs he received winged sandals, a magic wallet that would always be the right size for whatever was placed in it, and a cap to make him invisible. Hermes also gave him a sword that could never be broken. Athena, the goddess of wisdom, gave him a polished shield in which he could see the reflection of the Gorgon and avoid being turned to stone.

Perseus found Medusa and, with the aid of his sword and shield, was able to kill her. Invisible in his cap, he was able to escape the wrath of her sisters and, with the head in his wallet, flew on his winged sandals toward home.

On his return journey he rescued the princess, Andromeda, who was about to be sacrificed to a sea monster. He made her his wife. On returning to Seriphus, he found that his mother was being treated cruelly by King Polydectes. Using Medusa's head, he was able to turn the wicked king and his followers to stone.

He and his wife and mother returned to Greece where he accidentally killed his grandfather, Acrisius, with a discus. Thus the prophecy his grandfather had tried to avoid came true.

2. JASON

Jason was the son of King Aeson whose throne had been taken away from him by his nephew, Pelias. Jason, the rightful heir to the throne, was sent away as a child for his own protection. When he grew to manhood he courageously returned to Greece to regain his throne. Pelias pretended to be willing to return the throne but said that the young man must first undertake the quest to find the Golden Fleece, which was the rightful property of their family. Pelias believed that Jason would not return alive from such a dangerous quest but Jason scoffed at the danger.

He assembled a crew of young men from all parts of Greece to sail with him on his ship, the Argo. After a voyage of many perils, the Argonauts reached Colchis, the country in which the Golden Fleece was held by King Aeetes. Aeetes agreed to give up the fleece if Jason would yoke two fire breathing bulls with bronze feet and sow the teeth of the a dragon. From each of the teeth would instantly spring up a fully armed soldier who would turn against Jason.

Unknown to Jason, the goddess Hera intervened on Jason's behalf and made the king's daughter, Medea, fall in love with him. Medea gave Jason a charm to sprinkle on his sword that would make him invincible on the day of the ordeal. The night before, she helped him steal the fleece by charming the sleepless dragon that guarded it. In return for her help, Jason promised to love Medea always and to marry her on their return to Greece. He carried out his ordeal successfully and they escaped with the fleece aboard the Argo.

When Jason took the fleece to Pelias, he discovered that Pelias had tricked his father into killing himself and his mother had died of grief. With Medea's help he punished Pelias. She tricked Pelias' daughters into killing their father.

Although they had two sons and she had helped him on his dangerous quest, Jason was not grateful to Medea. They went to Corinth together where he treacherously married the daughter of the king. Medea used her sorcery to kill the young bride. Then, fearing her sons would be raised by strangers, she killed them too. The furious Jason threatened to kill her, but she escaped in a chariot drawn by dragons.

Appendix 6.1.2

Observation Checklist for Discussion of Archetypal Patterns

	Limited	Some	Considerable	Thorough
Demonstrated comprehension of material				
Contributed to discussion				
Encouraged others to contribute				
Used appropriate speaking style				
Oral recognition of mythic patterns				
Accurate and comprehensive completion of chart				

Appendix 6.2.1

Student Information Sheet: Independent study

In Quest Of The Quest: An Independent Study For Bridge To English, ESL Level 5.

RESEARCH

You will research the topic of the quest in mythology by consulting a variety of sources including electronic databases, web sites, online libraries, school Library/Resource Centre, public libraries, and movies.

You will record your findings in a research log. This will include: plot, archetypal patterns, personal reactions, and bibliography.

Conference date ____

REFLECTION

Using your research, you will write a short (500-word) personal essay reflecting on your life journey or quest, comparing it to the archetypal patterns you have learnt about. You may compare yourself, favourably or unfavourably, to the heroes you have met. You may adopt any tone or approach you like. This can be serious or humourous, ironic, satirical, reflective. It must, however, demonstrate that you understand the requirements of essay writing and follow the expectations for an expository essay.

Outline due date: ____

First draft due date: ____

Peer editor: ____

Final draft due date: ____

CREATION

You will write an original quest or journey story using the archetypal elements studied and researched. You will be teamed with a younger student whom you will interview. He or she will be the hero of the story you write. The story will include his or her life, friends, family, and interests, as well as the patterns and elements found in quest and journey myths.

Interview sheet complete due date: _______________________________

Plot outline due date: ____

First draft due date: ____

Peer editor: ____

Final draft due date: ____

Appendix 6.2.2

Rubric for Creative Writing – Quest Story

Code for assessment: **L** = Limited **S** = Some **C** = Considerable **T** = Thorough	**L**	**S**	**C**	**T**
Interview: Good use of time				
Success in establishing rapport				
Appropriate behaviour and register				
Interview sheet thorough and complete				
Outline: Two substantially different versions				
Clear use of subject background				
Strong evidence of quest research				
First draft: Main idea is evident				
Plot development clear and logical				
Creative use of interview material				
Creative use of archetypal elements				
Evidence of care with format and mechanics				
Awareness of audience				
Final draft – text content: Interesting story line				
Plot development is clear and logical				
Creative use of interview material				
Creative use of archetypal elements				
Awareness of audience				
Final draft – mechanics: Accurate sentence structure, paragraphing, and spelling				
Final draft – text presentation: Effective text arrangement on the page				
Attractive title page and publishing information				
Accurate bibliography				
Final draft – illustrations and binding: Illustrations appropriately placed and attractively presented to enhance the text				
Evidence of care in creating and binding the book				

Appendix 6.2.2 (Continued)

Code for assessment: **L** = Limited **S** = Some **C** = Considerable **T** = Thorough	L	S	C	T
Sharing the product with the subject: Positive interaction with the student				
Positive attitude to the experience				
Sharing the product with the class: Creative approach				
Timelines honoured				
Appropriate speaking voice (volume, tone, speed)				
Made eye contact				
Vocabulary accurate and varied				
Organized and prepared				
Comment:				

Appendix 6.2.3

Reading Log Checklist

Quantity (at least ten sources: 1-4 _____ 3-9____ 10____ 10+____
depending on length)

Variety of sources:

- print ____
- electronic databases ____
- web sites ____
- movies/videos ____

Variety of cultural sources ____

Quality of reflection: limited___ some quality___ thoughtful___ very insightful

Accurate bibliography: many inaccuracies ____ some inaccuracies____ accurate _____

Appendix 6.2.4

Course Expectations and Contract

Below is a list of the general expectations for this course. Review your reading, written, oral, and social skills. Be honest with yourself and seek the input of others. You will then be able to determine which area or areas you would like to work on in order to improve your skills and your grade.
Use the chart to track the skills and to make notes.

Expectation	Very Good	Good	Average	Below Average
Oral & Visual Communication				
Becoming a fluent speaker				
Using language in an appropriate way				
Understanding and using media				
Reading				
Reading and responding to literature				
Developing vocabulary				
Using good reading strategies				
Developing good research skills				
Writing				
Using the right form for the purpose				
Using the writing process effectively				
Writing accurately				
Social and cultural skills				
Having good citizenship skills				
Adapting to the Ontario Classroom				

Name	
Commitment description:	
Signature	

Appendix 6.3.1

Suggestions for an Interview Sheet

Name: ______________________________ Age: _____ Grade: _____

Personality: ____

____

Hobbies: ____

Strengths: ____

Weaknesses: ____

Likes: ____

Dislikes: ____

Best friends: ____

Enemies: ____

Family members: (brief description, which one would you take on your quest, leave behind? Why?):

____

____

Pets: would they come along, what powers would you like them to have?: ______________

____

Best holiday:____

Places you have always wanted to visit: ____________________

People you admire: ____

Gifts or talents you would like to have: ___________________

Appendix 7

Material from Other Course Profiles

See www.curriculum.org

Unit 1

Group Activity Checklist (from CCCWP Profile, English Applied, Grade 9, Appendix D)

The Writing Process (from CCCWP Profile, Grade 9 Academic, Appendix 6.1)

Essay Checklist (from CCCWP Grade 9 English Applied Profile, Appendix F);

Research Project Checklist (from CCCWP Grade 9, English Applied Profile, Appendix G) Writer's Checklist for Revising Your Paper (from CCCWP Grade 9 English Academic Profile, Appendix 6.2).

Writing Assessment Rubric (from CCCWP Grade 9 English Applied Profile, Appendix A)

Catholic Profiles, ESLCO, Appendix E – A Model of the Writing Process

Catholic Profiles, ESLCO, Appendix P – Print: Research Sources Organizer

Catholic Profiles, ESLCO, Appendix S – Web Sites: Research Sources Organizer

Unit 4

Writing Assessment Rubric (CCWP Grade 9 English Academic Profile, Appendix A)

Unit 5

Appendix 6.4 – Self-/Peer Editing Checklist ESLBO Course Profile: English in Daily Life

From ESLCO Course Profile: English for School and Work

Graphic Organizers and Key Visuals

- A Gospel Values
- C Vocabulary
- E The Writing Process
- H Learning Log
- P Research Sources Organizer - Print
- Q Research Sources Organizer - Computer
- S Research Sources Organizer – Web Sites

Appendix 1.0 – Rubric for Assessing Creative Writing

Appendix 1.1 – Rubric for Assessing A Collage

Appendix 1.3 – Rated Checklist for an Oral Presentation

Appendix 1.5 – Checklist for Assessing Group Work

Appendix 1.6 – Portfolio Reflection Sheet

Appendix AA – What's in a Poem?

Unit 6

Catholic Profiles English Applied Appendix 6.2 – Writer's Checklist for Revising Your Paper; Appendix F – Essay Checklist; Appendix G – Research Project Checklist

Catholic Profiles ESLCO Research Organizers P, Q, R, S.